

Mouthpiece Warm Up

Practice Notes

- 1) Hold the mouthpiece with the thumb and first two fingers of your left hand a quarter of an inch from the small end, to minimize pressure. Keep your hand relaxed and grip the mouthpiece lightly.
- 2) Play these studies with a piano or tuner. Make sure that your pitch is accurate.
- 3) Take a big breath for each exercise. Make sure that your breathing is full and relaxed. Inhale on the syllable “HOE” which will drop your jaw and reduce throat resistance.
- 4) Buzz at a full dynamic, try to get as full and centered a sound on the mouthpiece as you can. Minimize any shake or waver in the sound by concentrating on keeping the corners of you lips firm and down.
- 5) Move smoothly from pitch to pitch. Do not “jab” at the notes. Buzz freely; do not worry about keeping a strict or steady tempo.
- 6) As you move into the lower register pivot the mouthpiece slightly up (at the small end) so that you can move your jaw forward and get more lower lip into the mouthpiece. Lead with your lower lip.
- 7) As you ascend into the upper register you will need to use more mouthpiece pressure, but try to keep this to a minimum.
- 8) After you have finished the mouthpiece warm up rest for five or ten minutes before picking up the trumpet.

Mouthpiece Warm Up

Slowly ♩ = ca. 60 (no fermatas on repeat)

I.

Section I consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The tempo is marked 'Slowly' with a quarter note equal to approximately 60 beats per minute. The instruction '(no fermatas on repeat)' is provided. The music features a series of eighth-note patterns with slurs and repeat signs. The second staff continues the eighth-note patterns. The third staff introduces a more complex eighth-note pattern with a slur. The fourth staff continues the eighth-note patterns.

II.

Section II consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The music features a series of eighth-note patterns with slurs and repeat signs. The second staff continues the eighth-note patterns. The third staff continues the eighth-note patterns. The fourth staff continues the eighth-note patterns.

III.

Musical score for section III, consisting of four staves of music. Each staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, often grouped with slurs and ties. The first two staves have a double bar line in the middle. The third and fourth staves include numerical annotations: the third staff has '1' and '12' below the notes, and the fourth staff has '1 12 13' and '0' below the notes. The notation includes various symbols such as circles with dots and vertical lines.

IV.

Musical score for section IV, consisting of four staves of music. Each staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, often grouped with slurs and ties. The notation includes various symbols such as circles with dots and vertical lines.