

Sample Warm-Ups for Middle School and High School Brass

compiled by Ryan Kerwin
Sources/Inspirations cited throughout

Basic Tone

"First Notes"

Goal: Use wind to produce tone in the middle register throughout the dynamic range

drawn from Dr. Robert Sears

Musical notation for the "Basic Tone" warm-up. It consists of a single staff in 4/4 time with a treble clef. The key signature has one flat (B-flat). The melody is a sequence of six quarter notes, each with a fermata above it. The notes are: G4, F4, E4, D4, C4, and B3. Below each note is a dynamic marking consisting of a less-than sign, the letter 'f', and a greater-than sign (< f >).

*all tones may begin with a breath attack to reinforce an exhale

Lip Bends

Goal: Discover and sustain the "center of the pitch" in the middle register

Inspired by Ryan Nielsen/David Hickman

Musical notation for the "Lip Bends" warm-up. It consists of two staves in 4/4 time with a treble clef. The key signature has one flat (B-flat). The first staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3. The second staff contains a sequence of notes: B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1. Notes marked with an 'x' (C5, B4, G4, F4, E4, D4, C4, B3, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1) indicate lip bends. Slurs are placed under groups of notes, and wedge-shaped symbols are placed below the staff to indicate the direction of the lip bends.

* x-notes are bent down to pitch without using valve/slide

"Moving Long Tones"

Goal: Sustain the center of pitch while expanding to the upper register

drawn from Vincent Chicowicz

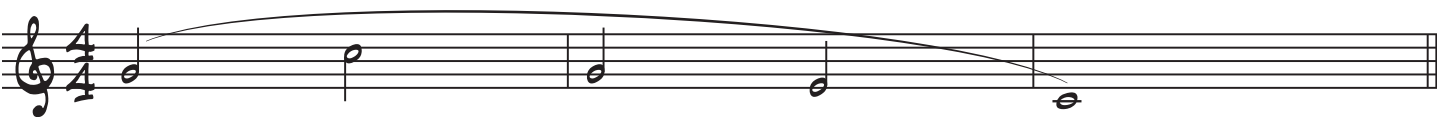


*all exercises can be expanded to the low register by transposing down chromatically

Lip Slurs

"Linear"

Goal: Sustain the center of pitch while moving between partials

1. 

2. 

3. 

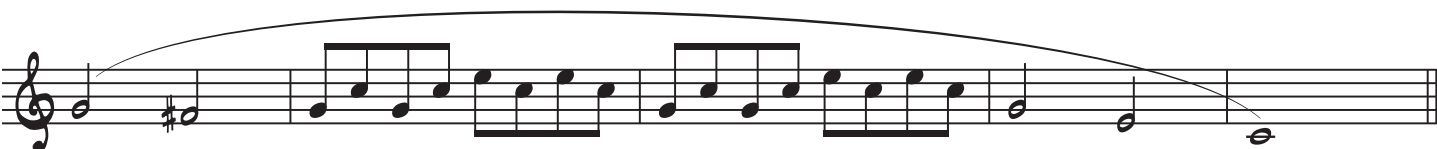
*all exercises can be expanded to the low register
by transposing down chromatically

"Alternating"

Goal: Keep the wind spinning while flowing from "center to center"

Inspired by John Schlabach

1. 

2. 

3. 

*all exercises can be expanded to the low register
by transposing down chromatically

"Skipping"

Goal: Keep wind spinning while slurred from center to center, without hearing the "in-between partial"

drawn from Bai Lin

1. 

2. 

*all exercises can be expanded to the low register
by transposing down chromatically

Articulation:

Goal: Blow "long tone wind" while adding crisp articulation by pronouncing "T"

"Middle Register"

inspired by Dr. Robert Sears/Charles Daval

1.

"Lower Register"

2.

Finger Dexterity:

Goal: Keep wind spinning while moving from center to center as crisply as possible

inspired by Joey Tartell

*Exercise can be expanded to increase speed and extended to the lower register by transposing down chromatically

Sample Warm-Ups for Middle School and High School Brass

compiled by Ryan Kerwin
Sources/Inspirations cited throughout

Basic Tone

"First Notes"

Goal: Use wind to produce tone in the middle register throughout the dynamic range

drawn from Dr. Robert Sears

Musical notation for the "Basic Tone" warm-up. It consists of a single staff in bass clef with a 4/4 time signature. The piece is divided into six measures by double bar lines. Each measure contains a single half note with a fermata above it. The notes are: G2, F2, E2, D2, C2, and B1. Below each note is a dynamic marking of *f* (forte) enclosed in angle brackets (< f >).

*all tones may begin with a breath attack to reinforce an exhale

Lip Bends

Goal: Discover and sustain the "center of the pitch" in the middle register

Inspired by Ryan Nielsen/David Hickman

Musical notation for the "Lip Bends" warm-up. It consists of two staves in bass clef with a 4/4 time signature. The first staff contains two measures of music. The first measure has notes G2, F2, E2, and D2, with an 'x' over the D2 note. The second measure has notes C2, B1, A1, and G1, with an 'x' over the A1 note. The second staff contains two measures of music. The first measure has notes F2, E2, D2, and C2, with an 'x' over the C2 note. The second measure has notes B1, A1, G1, and F1, with an 'x' over the G1 note. Slurs are placed under the notes in each measure, and double bar lines separate the measures.

* x-notes are bent down to pitch without using valve/slide

"Moving Long Tones"

Goal: Sustain the center of pitch while expanding to the upper register

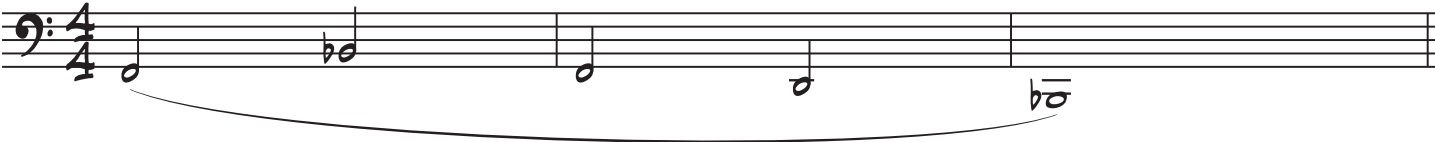
drawn from Vincent Chicowicz

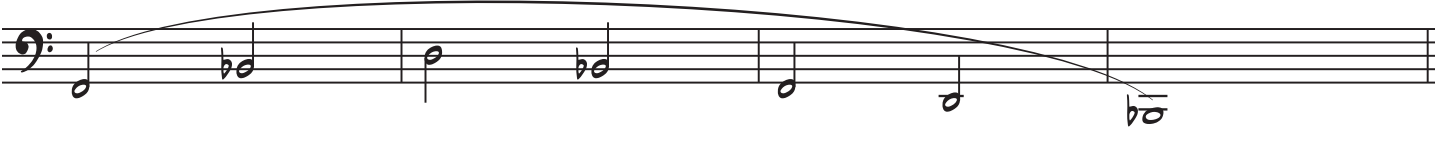
*all exercises can be expanded to the low register by transposing down chromatically


Lip Slurs

"Linear"

Goal: Sustain the center of pitch while moving between partials

1. 

2. 

3. 

*all exercises can be expanded to the low register
by transposing down chromatically

"Alternating"

Goal: Keep the wind spinning while flowing from "center to center"

Inspired by John Schlabach

1. 

2. 

3. 

*all exercises can be expanded to the low register
by transposing down chromatically

"Skipping"

Goal: Keep wind spinning while slurred from center to center, without hearing the "in-between partial"

drawn from Bai Lin

1. 

2. 

*all exercises can be expanded to the low register
by transposing down chromatically

Articulation:

Goal: Blow "long tone wind" while adding crisp articulation by pronouncing "T"

"Middle Register"

inspired by Dr. Robert Sears/Charles Daval

1.

"Lower Register"

2.

Finger Dexterity:

Goal: Keep wind spinning while moving from center to center as crisply as possible

inspired by Joey Tartell

*Exercise can be expanded to increase speed and extended to the lower register by transposing down chromatically

Sample Warm-Ups for Middle School and High School Brass

compiled by Ryan Kerwin
Sources/Inspirations cited throughout

Basic Tone

"First Notes"

Goal: Use wind to produce tone in the middle register throughout the dynamic range

drawn from Dr. Robert Sears

Musical notation for the "Basic Tone" warm-up. It consists of a single staff in bass clef with a 4/4 time signature. The melody is a sequence of six quarter notes: G2, F2, E2, D2, C2, and B1. Each note is marked with a dynamic of *f* (forte) and is preceded by a less-than sign (<) and followed by a greater-than sign (>). The notes are separated by double bar lines.

*all tones may begin with a breath attack to reinforce an exhale

Lip Bends

Goal: Discover and sustain the "center of the pitch" in the middle register

Inspired by Ryan Nielsen/David Hickman

Musical notation for the "Lip Bends" warm-up. It consists of two staves in bass clef with a 4/4 time signature. The first staff contains three measures of music, each with a slur over four notes. The notes in the first measure are G2, F2, E2, and D2, with the last note marked with an 'x'. The second measure notes are G2, F2, E2, and D2, with the last note marked with an 'x'. The third measure notes are G2, F2, E2, and D2, with the last note marked with an 'x'. The second staff contains three measures of music, each with a slur over four notes. The notes in the first measure are G2, F2, E2, and D2, with the last note marked with an 'x'. The second measure notes are G2, F2, E2, and D2, with the last note marked with an 'x'. The third measure notes are G2, F2, E2, and D2, with the last note marked with an 'x'. Each measure is separated by a double bar line.

* x-notes are bent down to pitch without using valve/slide

"Moving Long Tones"

Goal: Sustain the center of pitch while expanding to the upper register

drawn from Vincent Chicowicz

Staff 1: Bass clef, 4/4 time signature. A long slur covers 12 notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4. The notes are half notes. The first note has a '1' below it. The last note has a flat sign.

Staff 2: Bass clef. A long slur covers 12 notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4. The notes are half notes. The last note has a flat sign.

Staff 3: Bass clef. A long slur covers 12 notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4. The notes are half notes. The last note has a flat sign.

Staff 4: Bass clef. A long slur covers 12 notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4. The notes are half notes. The last note has a flat sign.

*all exercises can be expanded to the low register by transposing down chromatically

Lip Slurs

"Linear"

Goal: Sustain the center of pitch while moving between partials

1.

2.

3.

*all exercises can be expanded to the low register
by transposing down chromatically

"Alternating"

Goal: Keep the wind spinning while flowing from "center to center"

Inspired by John Schlabach

1.

2.

3.

*all exercises can be expanded to the low register
by transposing down chromatically

"Skipping"

Goal: Keep wind spinning while slurred from center to center, without hearing the "in-between partial"

drawn from Bai Lin

1.

2.

*all exercises can be expanded to the low register
by transposing down chromatically

Articulation:

Goal: Blow "long tone wind" while adding crisp articulation by pronouncing "T"

1. "Middle Register" inspired by Dr. Robert Sears/Charles Daval

2. "Lower Register"

Finger Dexterity:

Goal: Keep wind spinning while moving from center to center as crisply as possible

inspired by Joey Tartell

*Exercise can be expanded to increase speed and extended to the lower register by transposing down chromatically

Sample Warm-Ups for Middle School and High School Brass

compiled by Ryan Kerwin
Sources/Inspirations cited throughout

NOTE: WHEN THESE ARE PLAYED AS WRITTEN THEY WILL SOUND IN 4THS AND 5THS WITH THE OTHER BRASSES.
THIS IS DONE TO PLACE THE HORNS IN A MORE APPROPRIATE REGISTER DURING THE WARM-UP.

Basic Tone

"First Notes"

Goal: Use wind to produce tone in the middle register throughout the dynamic range

drawn from Dr. Robert Sears

*all tones may begin with a breath attack to reinforce an exhale

Lip Bends

Goal: Discover and sustain the "center of the pitch" in the middle register

Inspired by Ryan Nielsen/David Hickman

* x-notes are bent down to pitch without using valve/slide

NOTE: WHEN THESE ARE PLAYED AS WRITTEN THEY WILL SOUND IN 4THS AND 5THS WITH THE OTHER BRASSES.
THIS IS DONE TO PLACE THE HORNS IN A MORE APPROPRIATE REGISTER DURING THE WARM-UP.

"Moving Long Tones"

Goal: Sustain the center of pitch while expanding to the upper register

drawn from Vincent Chicowicz

The image displays four staves of musical notation, each representing a different instrument part. All staves are in 4/4 time and use a treble clef. Each staff begins with a whole note on the first line (F4), followed by a chromatic scale of eighth notes moving up: F#4, G4, A4, B4, C5, D5, E5, F5. The final note is a whole note on the second space (F5). A large slur encompasses the entire sequence of notes on each staff.

*all exercises can be expanded to the low register
by transposing down chromatically

Lip Slurs

"Linear"

Goal: Sustain the center of pitch while moving between partials

1.
2.
3.

*all exercises can be expanded to the low register by transposing down chromatically

"Alternating"

Goal: Keep the wind spinning while flowing from "center to center"

Inspired by John Schlabach

1.
2.
3.

*all exercises can be expanded to the low register by transposing down chromatically

"Skipping"

Goal: Keep wind spinning while slurred from center to center, without hearing the "in-between partial"

drawn from Bai Lin

1.
2.

*all exercises can be expanded to the low register by transposing down chromatically

Articulation:

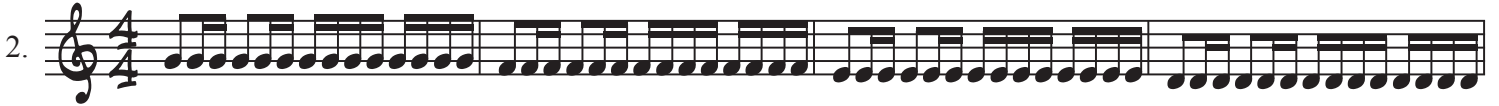
Goal: Blow "long tone wind" while adding crisp articulation by pronouncing "T"

"Middle Register"

inspired by Dr. Robert Sears/Charles Daval



"Lower Register"

Finger Dexterity:

Goal: Keep wind spinning while moving from center to center as crisply as possible

inspired by Joey Tartell



*Exercise can be expanded to increase speed and extended to the lower register by transposing down chromatically