

Warm-Up Session

Mid-South Horn Workshop - March 2017

Definition of a Warm-up:

“Preparing for physical exertion or a performance by exercising or practicing gently beforehand.”¹

Purpose of a Warm-up:

- Ifor James and others - routine is a standard set of fixed exercises
- Barry Tuckwell stressed that the “warm up” will differ daily depending on the level of the player, time of day, state of the embouchure, general health, and what is to be played today, tomorrow, next week, etc.²
- Thompson emphasized the importance of the individual coming up with his or her own routine

Author	Suggested Purpose of the Warm up
Ifor James	<ol style="list-style-type: none"> 1. aid in the vibration of the lip muscles 2. give flexibility through the range 3. increase security 4. coordination 5. stamina 6. concentration 7. relaxation
Phillip Farkas	<ol style="list-style-type: none"> 1. awaken the embouchure 2. review fundamentals 3. highlight lip technique instead of finger technique 4. breathing 5. give flexibility in 3 octaves 6. tone 7. furnish as a practice session if on vacation and unable to practice
Douglas Hill	<ol style="list-style-type: none"> 1. physical workout 2. coordination 3. aid in consistency 4. detect bad habits 5. build confidence
Milan Yancich	<ol style="list-style-type: none"> 1. increase speed 2. coordination of fingers 3. tonguing 4. air control 5. lightness of sound 6. extension of range

Aspects of Warm-up may include (but are not limited to):

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| <ul style="list-style-type: none"> - Concentration Exercises - Lip Trills - Breathing - Buzzing - Tonguing Exercises (single and/or multiple) - Flexibility Exercises using the Harmonic Series - Tunes | <ul style="list-style-type: none"> - Scales and Arpeggios - Interval Studies - Dynamics - Long Tones - Air Attack - Pitch Bending |
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***Borrow from other instruments (i.e. flute, tuba, trumpet, etc.)**

**** Take what works for you, get rid of the rest!!**

¹ “Warm up.” Oxford Dictionaries. April 2010. Oxford University Press. 1 May 2011. http://oxforddictionaries.com/view/entry/m_en_us1305102.

² Barry Tuckwell, *Playing the Horn*, London: Oxford University Press, 1978: 30.

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Long Tones/Turns - Pick one to do each day

a. James Stamp Warm-Up

b. Pilafian/Sheridan Smooth Air Warm-Up

c. Moore Turns

Stamp Warm-Up

The Stamp Warm-Up consists of four staves of bass clef music in 4/4 time. Each staff contains a long note with a slur over it, starting on a different pitch and moving through various intervals. The notes are: Staff 1: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, 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C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367

Moore, Turn Study - F Horn



Lip Slurs - Pick one or two to do each day

a. Horn Lips Slurs (I have no idea who I stole these from)

b. Moore Lip Slurs (Remington)

c. Frank Lloyd Lip Trill Exercise

11 F Horn: 0•2•1•12•23•13

Increase air speed for higher notes.

18 Bb Horn: T0•T2•T1•T12•T23•T13

Moore - Tuba Lip Slurs

continue through all
valve combinations

0-2-1-12-23-13-123

0-2-1-12-23-13-123

0-2-1-12-23-13-123

Frank Lloyd - Lip Trill Exercise

26

Let the air stream and very small lip movements create the notated pitches. Avoid muscling the notes into place. Flick the notes.

28

32

Remember: higher notes require faster air

35

0-2-1-12-23-13-123 for each

Scales Studies - Pick one or two to do each day

- a. Clark Studies
- b. Silvio Coscia Major and Relative Melodic Minor Scales
- c. Moore Tuba Diatonic Scales
- d. Taffanel/Gaubert #4 Flute Scales

Clark Studies

Play slurred at first, then lightly single tongue

Continue in all twelve keys

Scales - Silvio Coscia

1 C Major

3 a melodic

5

7 FM

9 dm

11

Detailed description: This block contains the first eleven measures of a scale exercise in 4/4 time. The notation is on a single treble clef staff. Measure 1 is labeled '1 C Major' and shows an ascending eighth-note scale from C4 to C5. Measure 3 is labeled '3 a melodic' and shows a descending eighth-note scale from C5 to C4, with a fermata over the final C4. Measure 5 is labeled '5' and shows an ascending eighth-note scale from C4 to C5. Measure 7 is labeled '7 FM' and shows a descending eighth-note scale from C5 to C4. Measure 9 is labeled '9 dm' and shows an ascending eighth-note scale from C4 to C5. Measure 11 is labeled '11' and shows a descending eighth-note scale from C5 to C4. Brackets group the notes in pairs across the measures.

Continue in all twelve keys

Moore - *Fundamentals of Low Brass Playing* - Diatonic Scales

152

156

160

Detailed description: This block contains measures 152 through 160 of a diatonic scale exercise in 4/4 time, starting in the key of D major. The notation is on a single treble clef staff. Measure 152 shows an ascending eighth-note scale from D4 to D5. Measure 153 shows a descending eighth-note scale from D5 to D4. Measure 154 shows an ascending eighth-note scale from D4 to D5. Measure 155 shows a descending eighth-note scale from D5 to D4. Measure 156 shows an ascending eighth-note scale from D4 to D5. Measure 157 shows a descending eighth-note scale from D5 to D4. Measure 158 shows an ascending eighth-note scale from D4 to D5. Measure 159 shows a descending eighth-note scale from D5 to D4. Measure 160 shows an ascending eighth-note scale from D4 to D5, ending with a fermata over the final D5. Brackets group the notes in pairs across the measures.

Continue in all twelve keys

Flute Scale Pattern

Paul Taffanel and Philippe Gaubert
T&G #4 from *17 Big Daily Exercises*

The musical score is presented in three systems, each containing four staves. The first system is in C major (no sharps or flats). The second system is in D major (two sharps: F# and C#). The third system is in B-flat major (two flats: Bb and Eb). Each system begins with an ascending scale, followed by a descending scale, and concludes with a slower section. The notation includes slurs, accents, and various note values (quarter, eighth, and sixteenth notes). The time signature is 4/4.

Flute Scale Pattern

The musical score on page 2 of 'Flute Scale Pattern' consists of ten staves of music. The first four staves are in D major (two sharps). The first two staves feature ascending and descending eighth-note scale patterns with slurs. The third and fourth staves show the corresponding quarter-note scale patterns. The next four staves are in B-flat major (two flats). The fifth and sixth staves feature ascending and descending eighth-note scale patterns with slurs. The seventh and eighth staves show the corresponding quarter-note scale patterns. The final two staves are in D major (two sharps). The ninth and tenth staves feature ascending and descending eighth-note scale patterns with slurs. The final staff shows the corresponding quarter-note scale pattern. The piece concludes with a fermata over the final note.

Flute Scale Pattern

The image displays a musical score for a flute scale pattern, consisting of 12 staves of music. The score is organized into three groups of four staves each, each group representing a different key signature. The first group (staves 1-4) is in the key of B-flat major (two flats). The second group (staves 5-8) is in the key of D-flat major (three flats). The third group (staves 9-12) is in the key of F major (one flat). Each group begins with a treble clef and a key signature signature. The first staff of each group contains a complex, fast-paced scale pattern with many beamed notes. The second staff of each group continues this pattern. The third and fourth staves of each group show a more gradual, stepwise scale pattern, likely serving as a warm-up or a different variation of the scale. The music concludes with a final note and a fermata on the last staff of each group.

Flute Scale Pattern

The image displays a musical score for a flute scale pattern, organized into four systems. Each system consists of three staves: the top staff shows a melodic line with slurs and accents, the middle staff shows a rhythmic accompaniment of eighth notes, and the bottom staff shows a bass line with slurs and accents. The key signatures for the systems are: System 1 (B-flat major), System 2 (D major), System 3 (B-flat major), and System 4 (B-flat major). The notation includes various rhythmic values, slurs, and accents, indicating a complex and technically demanding piece.

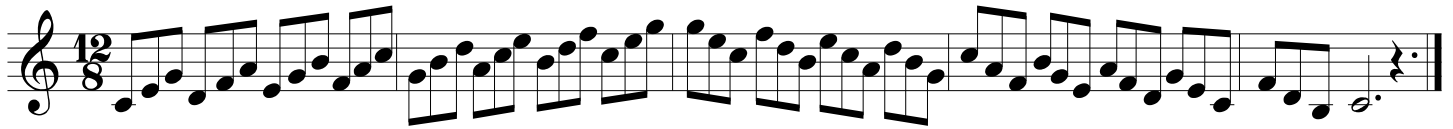
Arpeggios

a. Diatonic Triads (Major keys)

b. Coscia Arpeggios (VI, vi, I - for example CM, cm, AbM)

c. Scharnberg Triad Qualities

Diatonic Triads in Major Keys



Continue in all 12 keys
Use any articulation

Silvio Coscia - VI, vi, I Arpeggio Pattern



Continue throughout range of horn
Use any articulation

William Scharnberg - Triad Qualities



CM Cm Cdim. Cm CM C+ CM

Continue in all 12 keys

Additional Ideas for the Warm-Up

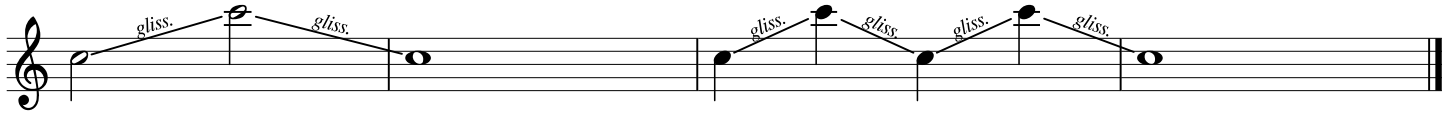
a. Thompson Glissando Octaves

b. Lip Trills

c. Pilafian/Sheridan Lip Flips

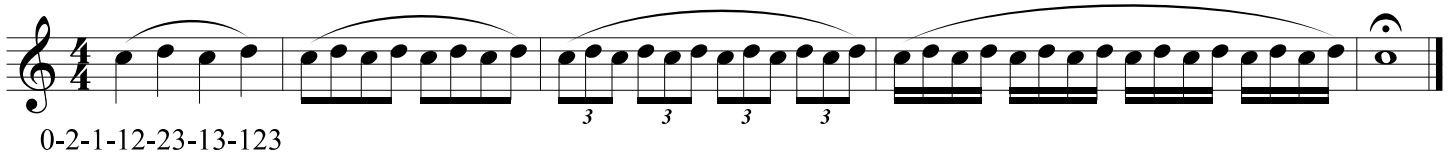
d. Tunes in all Twelve keys - figure out solfege and apply to each key area

Thompson - Glissando Octaves (high range development)



Begin on a lower note (i.e. Ab) and continue ascending as high as you can. Strive to “touch” every note in the harmonic series as you slur up and down.

Lip Trills Warm-up



Pilafian/Sheridan - *The Brass Gym* - Lip Flips



Tunes Check-Off Sheet

List #1 _____

- Hot Cross Buns
- Mary Had A Little Lamb
- Row, Row, Row Your Boat
- Ode to Joy
- Are You Sleeping
- Kumbayah
- London Bridge
- Farmer in the Dell
- How Dry I Am
- Jingle Bells
- Joy to the World
- The First Noel

List #2 _____

- Itsy Bitsy Spider
- Old MacDonald
- This Old Man
- Here Comes a Bluebird
- Rocky Mountain
- Happy Birthday
- Red Wing
- My Bonnie Lies Over the Ocean
- Looby Loo
- She'll Be Coming 'Round the Mountain
- Swing Low, Sweet Chariot
- Scarborough Fair

List #3 _____

- Three Blind Mice
- Saints
- Do, a Deer (Sound of Music)
- Yankee Doodle
- America the Beautiful
- I've Been Working on the Railroad
- Take Me Out to the Ballgame
- Home on the Range
- When Johnny Comes Marching Home
- Good King Wenceslas
- Oh Christmas Tree
- Deck the Halls

List #4 _____

- If You're Happy and You Know It
- Kookaburra Sits in the Old Gum Tree
- Donkeys Are in Love With Carrots (round)
- Camptown Races
- Here Comes the Bride
- Can Can (Offenbach)
- Star Wars (Main Theme)
- Meet the Flintstones
- John Jacob Jingleheimer Schmidt
- Ah, Poor Bird
- Hey, Ho Nobody Home
- Shalom Chaverim

List #5 _____

- Marines Hymn
- Caissons Go Rolling Along
- Star Spangled Banner
- Turkey in the Straw
- William Tell
- Waltz from Sleeping Beauty
- Finlandia – Sibelius
- Largo from Dvořák Symphony No. 9
- Brahms Symphony No. 4, IV
- Danny Boy
- Dona Nobis Pacem
- Wayfaring Stranger

List #6 _____

- Old Man River
- Edelweiss
- Let It Go
- I Got Rhythm
- Can You Feel The Love Tonight
- Lady Be Good
- Supercalifragilisticexpialidocious
- Somewhere Over the Rainbow
- Bewitched
- Zip-A-Dee-Doo-Dah
- Arabian Nights
- White Christmas

HARMONIC SERIES French Horn

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

The image displays a musical score for the harmonic series of a French Horn. It consists of six systems of staves, each representing a different partial of the series. The staves are labeled on the left as T, T2, T1, T12, T23, (T13) 0, (T123) 2, 1, 12, 23, 13, and 123. Each system contains two staves: a bass clef staff and a treble clef staff. The notes are represented by whole notes with stems. The series progresses from the fundamental (partial 1) in the bass clef to higher partials in the treble clef. The notes are: 1 (C2), 2 (C3), 3 (G2), 4 (C4), 5 (E4), 6 (F#4), 7 (G4), 8 (A4), 9 (B4), 10 (C5), 11 (D5), 12 (E5), 13 (F5), 14 (F#5), 15 (G5), 16 (A5).

Partials 1, 2, 3, 8 in tune (fundamental and its octaves. Partials 3 & 6 slightly sharp (5ths).
 Partial 5, 10 slightly flat (3rd). Partial 7 very flat.

