

FALL IN LOVE WITH YOUR WARM UP FEB 14, 2021
KAREN DONNELLY PANDEMIC PRACTISE PLAN 2020-2021

Apps: Seconds Pro Timer. Tempo Metronome. Tonal Energy Tuner
10 percent meditation app (\$)
B. Butler list of 20
T. Hooten Practise Chart

FIRST SESSION

0-10:00- Flap lips, tap tap on face, free buzz, visualizer, soft buzz, soft lead pipe, blocked buzz

15:00- 20:00 Rest. Breathing exercises, straws, stretches, Shoulder rolls, A's, T's, Y's

20:00-30:00 Stamp, Maggio, Cichowicz, Sound, bend long tones

30:00-34:00 Rest. Breathing exercises, T's W's, Pull apart

34:00-42:00 Clarke 1 (S/ST/DT/TT) Scales, left hand practise

42:00-46:00 Rest. straws, breathing,

46:00-50:00 Arpeggios, Intervals, Flexibility with drone

50:00-54:00 Minute Drills ST/DT/TT/KT, easy peasy

54:00-60:00 low Clarkes, Double pedals, Left Hand, huu puu fuu, soft

I alternate this session with an increasing segment session. 1min on/30 sec rest. 2 min on/1 min rest. 3 min on/1.5 min rest. 4 min on/2. Min rest. 5/2.5, 6/3, 7/3.5, 8/4

SECOND SESSION/THIRD SESSION

10 minutes on/4 minutes rest

Etudes, Solos, Orchestra rep

Schlossberg, Irons, Colin, Belck

Gekker, Sachs

Clarke Technical Studies, Vizutti

Stamp, Thibaud, Maggio

Cichowicz Flow Studies Vol 1, Concone, Rochut

3. Low-Mid Range Intervals

Breathe where necessary. When breathing, take a two eighth note rest at the barline, then proceed with the next note. Use your air with increasing efficiency, eventually extending the number of bars you are able to play correctly with one breath. As with the long tones, it's best not to play on stale air. Make sure your intonation is centered and your sound is consistent and connected. When working with intervals, avoid telegraphing (i.e., foreshadowing) the direction in which you're heading. Concentrate on propelling the air through the entire duration of the note you are coming *from* in order to set up the note you are travelling *to*. Work towards a smooth and even sound throughout. Use a metronome and tuner to assure rhythmic and intonation stability. After each fermata take three beats of rest before continuing.

I Slowly ♩ = 60 chromatic to A^b

mp - mf

Variations for I(1) and (3) * optional note bend

a ♩ = 60

b

c

d

Schlossberg

Slow

mf = pp *pp* *pp* *pp* *simile*

mf = pp *pp* *simile*

mf = pp

mf = pp

60
w/ drums 80 - one plane

II.

5 puu

mf - p

The musical score consists of ten staves of music. The first two staves are in treble clef with a common time signature (C). The remaining eight staves are in bass clef. The music features various note values, including quarter, eighth, and sixteenth notes, often grouped with slurs. There are several dynamic markings, including 'mf' and 'p'. A handwritten annotation '2x faster' is written above the second staff. The score includes various musical notations such as slurs, ties, and accidentals (sharps and flats).

104

2x articulated

9

Staff 'a' contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A slur covers the first three measures. The piece ends with a repeat sign.

b

Staff 'b' contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A slur covers the first three measures. The piece ends with a repeat sign.

c

Staff 'c' contains a sequence of eighth notes: C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4. A slur covers the first three measures. The piece ends with a repeat sign.

d

Staff 'd' contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A slur covers the first three measures. The piece ends with a repeat sign.

e

Staff 'e' contains a sequence of eighth notes: C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4. A slur covers the first three measures. A dashed line with a '2/3' time signature is above the staff. The piece ends with a repeat sign.

f

Staff 'f' contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A slur covers the first three measures. A dashed line with a '1/3' time signature is above the staff. The piece ends with a repeat sign.

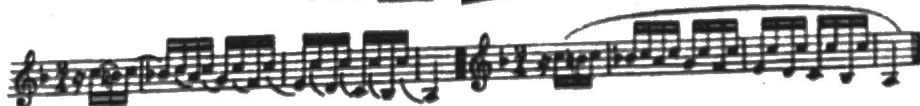
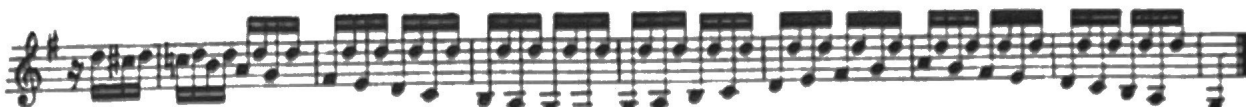
g

Staff 'g' contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A slur covers the first three measures. A dashed line with a '1/3' time signature is above the staff. The piece ends with a repeat sign.

J = 62 - 68



73



1.

Exercises

f-p

♩ = 72 - 120+

The image displays ten musical staves, each representing a different exercise. The exercises are written in treble clef and feature various key signatures and rhythmic patterns. Handwritten annotations include 'f-p' (forte-piano) and '122', '123', '100', and '100'.

- Staff 1: Key signature of one sharp (F#), 4/4 time. Tempo marking: ♩ = 72 - 120+. Dynamic marking: f-p. Includes a handwritten '122' and '< >' symbol.
- Staff 2: Key signature of two sharps (F#, C#), 4/4 time. Dynamic marking: f-p. Includes a handwritten '123'.
- Staff 3: Key signature of three sharps (F#, C#, G#), 4/4 time.
- Staff 4: Key signature of two flats (Bb, Eb), 4/4 time. Includes a handwritten '100'.
- Staff 5: Key signature of one sharp (F#), 4/4 time. Includes a handwritten '100'.
- Staff 6: Key signature of three flats (Bbb, Ebb, Ab), 4/4 time.
- Staff 7: Key signature of two flats (Bb, Eb), 4/4 time.
- Staff 8: Key signature of two sharps (F#, C#), 4/4 time.
- Staff 9: Key signature of one flat (Bb), 4/4 time.

15. Minor

♩ = 60 - 120+

87

The main musical notation for exercise 15 consists of ten staves of music. The first staff is in 4/4 time with a key signature of two flats (B-flat and E-flat). The subsequent staves show various key signatures: the second staff has one sharp (F#), the third has two flats (B-flat and E-flat), the fourth has three flats (B-flat, E-flat, and A-flat), the fifth has one sharp (F#), the sixth has two flats (B-flat and E-flat), the seventh has three sharps (F#, C#, and G#), the eighth has one sharp (F#), the ninth has two sharps (F# and C#), and the tenth has two flats (B-flat and E-flat). The music is a continuous melodic line with eighth and sixteenth notes, often beamed together.

Variations:

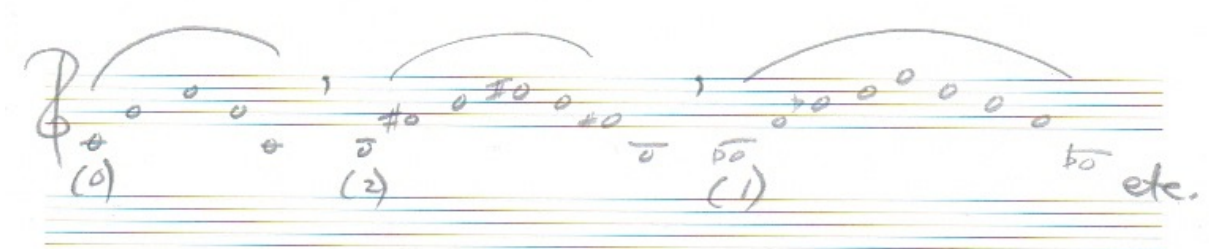
The variations section consists of three staves of music. The first staff is in 4/4 time with a key signature of two flats (B-flat and E-flat). The second and third staves continue the melodic line with similar rhythmic patterns and key signatures, maintaining the two-flat key signature.

Basic Daily Warmup*

1. Buzzing - single notes for response, gentle melodies
2. Mid-range intervals (from Sachs Daily Fundamentals from Trumpet)



3. Harmonics



*There are a few things I always try to keep in mind during my warmup session:

Hear the sound you want before you play it

Confident, balanced posture

Shape everything

4. Flexandos (from Flexus by Laurie Frink and John McNeil)

One

1
2
3

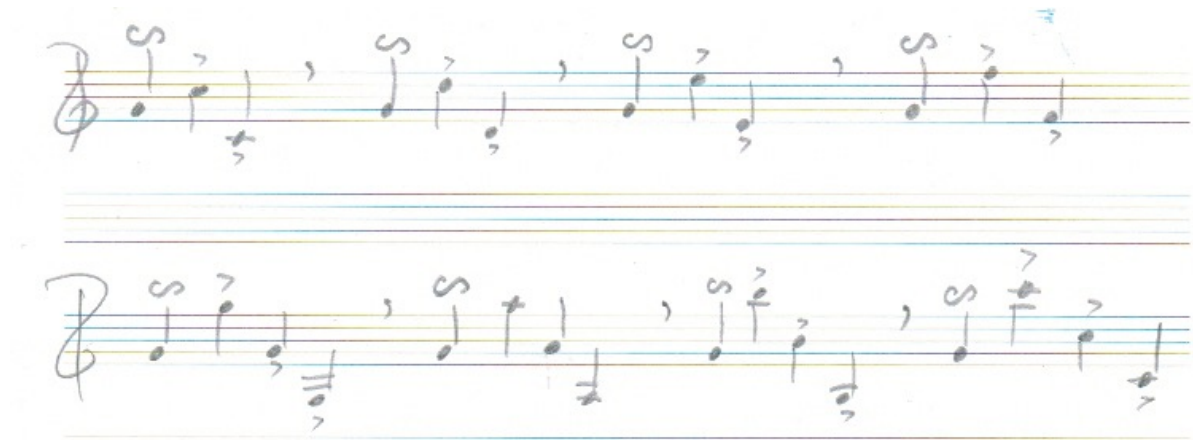
Play 2 or 3 times without stopping

The image displays a musical score for a piece titled 'Flexandos' from the work 'Flexus' by Laurie Frink and John McNeil. The score is presented on four staves, each beginning with a treble clef. The first staff is marked 'One' and includes a vertical sequence of numbers 1, 2, and 3, likely indicating breath or fingering points. Above the first two staves, the instruction 'Play 2 or 3 times without stopping' is written. The music consists of melodic lines with various intervals, including trills and slurs, and includes repeat signs at the end of each staff. The notation is clear and professional, typical of a published music score.



5. Scales introducing articulation - change modes and patterns regularly

6. Chutzpah ornament



7. Beautiful melody or two for connecting notes and musical shaping

8. Ryan Anthony high note entrances (from Yamaha Etude and Exercise Book for Trumpet)

Printed musical notation for eight staves, each representing a different key signature. Each staff begins with a dynamic marking of *p* (piano) and ends with a dynamic marking of *ff* (fortissimo). The notation shows a sequence of notes with accents, leading to a high note entrance.

This Vincent Cichowicz exercise should be mastered before doing harmonics and Flexandos.

V.C. Longtone Study

The image displays a musical score titled "V.C. Longtone Study" by Vincent Cichowicz. It consists of 11 staves of music, each containing a long, continuous melodic line. The notation is written in treble clef with a common time signature (C). The music is characterized by a variety of intervals, including major and minor thirds, fourths, and fifths, as well as chromatic and diatonic runs. Accidentals (sharps and flats) are used throughout to create specific harmonic colors. The score is divided into measures, with measure numbers 6, 12, 18, 26, 35, 44, 54, 64, 74, 84, 94, and 104 marked at the beginning of their respective staves. The overall structure is a single, unbroken melodic phrase that spans the entire length of the piece.

This set of exercises is great for finding a good centre and strengthening corners, and is a welcome addition to a healthy warmup routine when you have more time.

(See complete exercises in "Yamaha Etude and Exercise Book for Trumpet")

74 **BEND STUDIES** **ROBERT SULLIVAN**

1.

0 1 0 12 0 23 0 13 0

2 12 2 23 2 13 2 123 2

1 23 1 13 1 123 1 1 12 13

12 123 12 1 12 23 123 23 1

23 12 23 13 1 13 12 13 23

13 123 12 123 23 123 13 123

1 12 1 23 1 23 1 13 1 13 1 123 1 123 1 0