

## Warming Up, Warming Down:

### An Essential Part of a Good Trumpet Routine

In 1970, at age 20, I left a two-year stint on the road to pursue a college degree at Indiana University, where I had heard about a trumpet teacher named Bill Adam. On my first day at IU, I heard something I had never heard before. It was the glorious sound of three trumpet players practicing their warm-up routines together. I entered the room where they were practicing and introduced myself. "Bart Marantz from Miami, Florida," I said. "Oh, hi, I'm Charlie Davis," "I'm Larry Hall" and "I'm Jerry Hey" were the replies.

If you know about trumpeters, then you know that these three musicians have become the leaders of today on the instrument. But, at the time, they were all students of Mr. Adam's, learning that the fundamentals of trumpet begin with a solid warm-up routine. As they continued their warm-up, I could hear their sound was centered and that each pitch was in tune with clarity and direction. In my own subsequent lessons with Mr. Adam, I was also introduced to the importance of warming up and warming down. I learned that a balance must be maintained between the human body and the trumpet, one that will allow you to execute even the most difficult passages and play multiple gigs in a day.

When warming up, bear in mind a fundamental concept: rest as long as you play. In order to build strength, the muscles that have been strained and stressed during play must be rested long enough to allow the blood to return. If the exercise lasts one minute, then rest for one minute. Remember, you are trying to build—not tear down. Also, always warm down after you play. This will help complete the relaxation that your muscles require.

I would like to share with you the following exercises, some of which are variations on Schlossberg, Arbans and Caruso from the studio of Mr. Adam (now retired professor of trumpet at Indiana University). Start with whole notes from the center of the staff, always balancing by returning to a low pitch after playing one in a higher register. Work your way through the seven positions, utilizing a slow tempo so that you can concentrate on the center of your sound and pitch with accuracy. When done correctly and with consistency, the results will be very positive. **DB**

CONN-SELMER TRUMPET CLINICIAN BART MARANTZ HAS BEEN TEACHING JAZZ STUDIES AT THE BOOKER T. WASHINGTON HIGH SCHOOL FOR THE PERFORMING AND VISUAL ARTS FOR 27 YEARS. HE IS THE MOST RECENT INDUCTEE TO DOWNBEAT'S JAZZ EDUCATION HALL OF FAME. VISIT HIM ONLINE AT [HTTP://BARTMARANTZ.COM](http://BARTMARANTZ.COM).

Exercise 1: Play four counts, then rest four counts. Maintain a full sound, always trying to center the pitch.

Exercise 2: Play this through all the half-steps down to low F#.

Exercise 3: Play through all the half-step series going down through the seven valve positions. Keep the "ah" and "ee" feeling in the throat as you ascend and descend.

Exercise 4: An expansion of Exercise 3. Transpose to all descending keys through low F#.



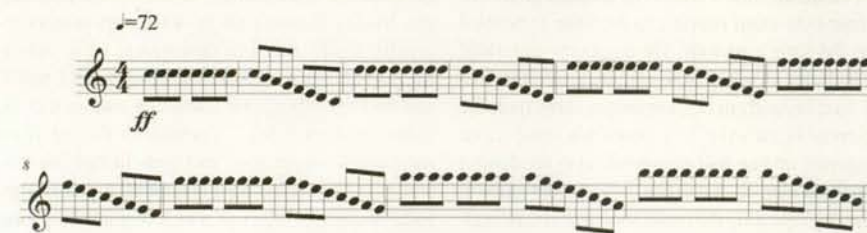
Exercise 5: This dominant seventh exercise needs plenty of support and air. Transpose to all half-steps in the seven positions descending to low F#.



Exercise 6: Play slowly, centering on sound and pitch. This exercise should be played in all keys to the octave.



Exercise 7a: Leave the mouthpiece on the embouchure for the entire time and breathe through your nose only.



Exercise 7b: Play this exercise up and down from middle C to the octave and back down, ending on high C.



Exercise 8: This warm-down exercise should be used at the end of any playing session to relax the facial muscles and set them for the next performance.



DOUG WIMBISH (Living Colour) COLIN GREENWOOD (Radiohead)  
 ERMAN (Lou Reed) KHARI SIMMONS (India.Arie)  
 LES CLAYPOOL (Primus) JOHN REGAN (Peter Dinklage)  
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 VID DYS (The Coleman) TONY CIMOROSI (The Roots)  
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 EVIN (Peter Frampton) JOHN REGAN (Peter Frampton)

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Nelly Furtado GREENWOOD (Radiohead)  
 TONY CIMOROSI (Randy Brecker) JIM CREEGGAN (The Innocent Criminals)  
 GUY PRATT (David Gilmour) ELI WARD (Sound Scientists)  
 AN (Peter Frampton) TONY LEVIN (King Crimson)  
 Lauren Hill) PEREZ (Puerto Rican Power Orchestra)  
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 TURNER (Jamiroquai) DOUG WIMBISH (Mos Def)  
 VASSERMAN (Lou Reed) KHARI SIMMONS (India.Arie)  
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 GAN (Larry Coryell) VIN WILLIAMS (Merle Haggard)  
 Y BARNES (New Found Glory) JIM CREEGGAN (The Innocent Criminals)  
 EST (Kati Penn Band) AN NELSON (Ben Harper And The Innocent Criminals)  
 (Radiohead) DAVIN (Steve Coleman) TONY CIMOROSI (The Roots)  
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 WOOD (Radiohead) DEAN JARVIS (Nelly Furtado)  
 YSON (Solo) TONY CIMOROSI (Randy Brecker)  
 GUY PRATT (David Gilmour) ELI WARD (Sound Scientists)  
 LEVIN (King Crimson) JOHN REGAN (Peter Frampton)  
 AUL TURNER (Jamiroquai) MOSLEY (Chris Corns)  
 AL PRIEST (Kati Penn Band) BERHAK (moe.)  
 WIMBISH (Living Colour) VASSERMAN (Lou Reed)  
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 Nelly Furtado) C (Radiohead)  
 Coleman) TONY CIMOROSI (Randy Brecker)  
 GUY PRATT (Pink Floyd) D (Amandla)  
 EGAN (Peter Frampton) N (Peter Gabor)  
 MILES MOSLEY (Lee Morgan) RO PEREZ (Puerto Rican Power Orchestra)  
 PRIEST (Kati Penn Band) EVIS (Nelly Furtado)  
 R (Jamiroquai) DOUG WIMBISH (Mos Def)  
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