

TRUMPET

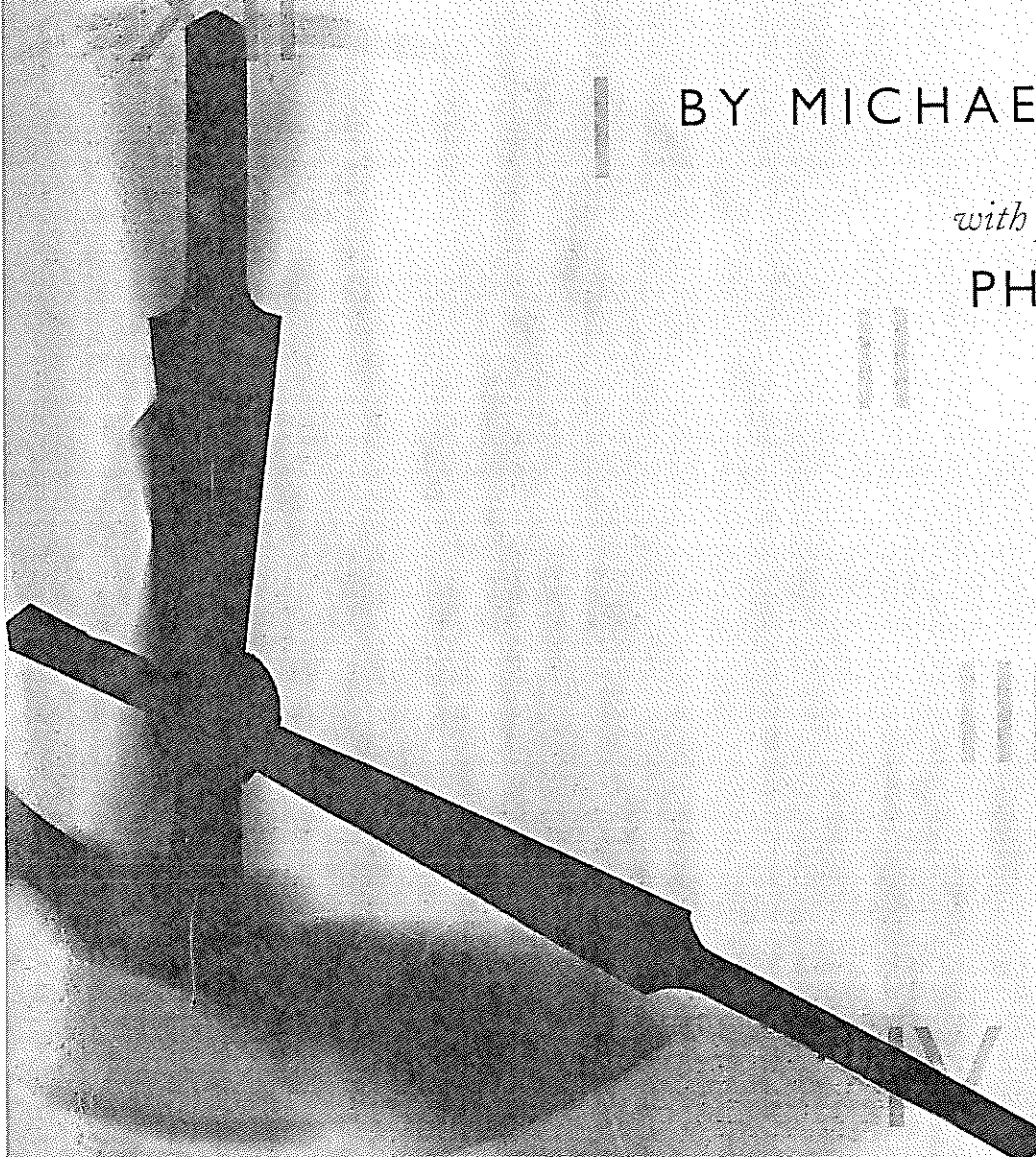
WARM-UP

BY MICHAEL DAVIS

with performances by

PHIL SMITH

HIP-BONEMUSIC



contents

| | <i>page</i> | <i>track numbers</i> <i>(with trpt/without trpt)</i> |
|------------------------------|-------------|---|
| INTRODUCTION | 4 | |
| 1 AIR IT OUT | 6 | 1/16 |
| 2 SOUND | 7 | 2/17 |
| 3 TONGUING | 8 | 3/18 |
| 4 EXTENDED SLURS | 10 | 4/19 |
| 5 BASIC FLEX | 12 | 5/20 |
| 6 FLEXING THE 5TH | 13 | 6/21 |
| 7 INTERVAL FLEXIBILITY | 14 | 7/22 |
| 8 BROKEN TRIADS | 15 | 8/23 |
| 9 OCTAFLEX | 16 | 9/24 |
| 10 INTERVAL ATTACKS | 18 | 10/25 |
| 11 5TH CONNECTION | 19 | 11/26 |
| 12 CHROMATIC 4THS | 21 | 12/27 |
| 13 SUPER 9THS | 22 | 13/28 |
| 14 CONTROL | 24 | 14/29 |
| 15 PEDAL POINT | 25 | 15/30 |
| BIOGRAPHIES | 26 | |

PHIL SMITH—*trumpet*

MICHAEL DAVIS—*keyboards*

SHARI FEDER—*keyboards and programming*

cover design—ANNE DEMARINIS

introduction

Welcome to the *20 Minute Warm-Up Routine*. This book/CD is designed to give you a daily routine that will do more than just warm you up. It will challenge you and enhance your skills as a brass player.

I hope you find these exercises to be a creative and inventive way of focusing on the most important elements of brass playing: sound, time and pitch. As you will notice, the *20 Minute Warm-Up Routine* is a more advanced set of exercises than its predecessor, the *15 Minute Warm-Up Routine*. If you're like me, you'll find it advantageous to alternate between the two routines. On days when my chops feel fresh and I want more of a workout in my warm-up, I'll use the *20 Minute Routine*. On days when my chops are tired, perhaps from a long gig the night before, I'll opt for the *15 Minute Routine*. In general, I find it beneficial to vary my warm-up. These two routines will give you that flexibility.

For those of you who have been using the *15 Minute Warm-Up Routine*, we have structured the *20 Minute Warm-Up Routine* in a very similar way. The first 15 tracks will include a demonstration of the exercises by either Phil Smith (trumpet), Chris Komer (french horn), myself (trombone) or Gene Pokorny (tuba). These tracks will give you a model or guide to work from. I find these demonstration tracks to be an extremely valuable point of reference. Tracks 16–30 are the same tracks as 1–15 minus the demonstration performance. These are the tracks you will spend most of your time practicing with. I believe by playing along with this CD, you will increase the productivity and enjoyment of your daily routine.

You will notice that there are no dynamic markings in this book. This is done for a very specific reason. I believe it is important to vary the dynamic levels in your warm-up. It is vital that we as brass players be able to play in time and in tune no matter what volume we are playing at. Additionally, I find that when my chops are tired, a softer warm-up is more beneficial. Conversely, when my chops feel strong, a louder warm-up can be more helpful. The lack of dynamic markings in this book should encourage you to add as much dynamic variety to your warm-up as possible.

Lastly, I would like to emphasize how important the use and velocity of our air stream will be in playing these exercises. Although I have indicated where breaths should be taken, these are merely suggestions. FEEL FREE TO BREATHE AT ANY TIME DURING ANY ONE OF THESE EXERCISES. I would much rather you throw away a couple of notes, and maintain a good full sound, than eek out notes with a less than desirable sound. Especially for Tuba players, the theme of this book is breathe when necessary.

Enjoy your warm-up!

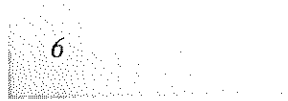
—*Michael Davis*

4 CLICKS IN FRONT

$d = 72$

♩ = 12

The image shows a musical score for guitar, consisting of seven staves. The first staff has a tempo marking "♩ = 12". Each staff contains a melodic line with various accidentals (sharps, flats, naturals) and a final measure with a whole note and a fermata. The staves are connected by a large brace on the left.



Track 2/17

Sound

4 CLICKS IN FRONT

$\text{♩} = 66$

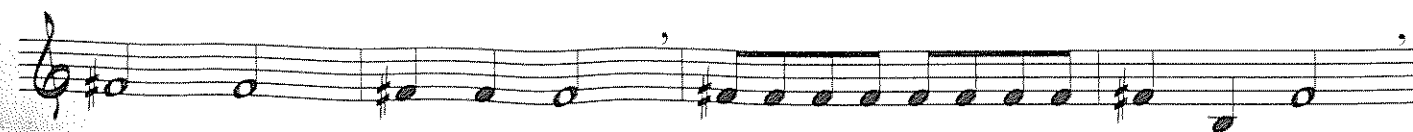
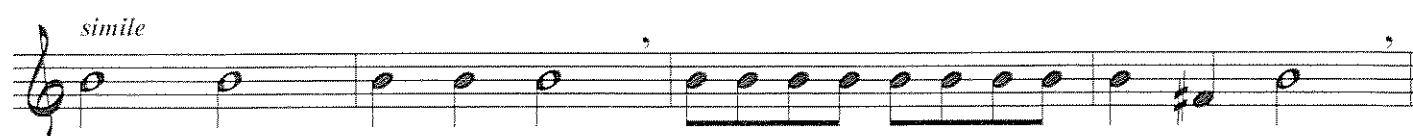
The image displays seven staves of musical notation, each with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The first staff begins with a half note, followed by a quarter note, and then a half note. The second staff begins with a half note, followed by a quarter note, and then a half note. The third staff begins with a half note, followed by a quarter note, and then a half note. The fourth staff begins with a half note, followed by a quarter note, and then a half note. The fifth staff begins with a half note, followed by a quarter note, and then a half note. The sixth staff begins with a half note, followed by a quarter note, and then a half note. The seventh staff begins with a half note, followed by a quarter note, and then a half note. Each staff has a dynamic marking of f (forte) and a crescendo hairpin. The notation is written in a standard musical style with a clear focus on the rhythmic and melodic elements.

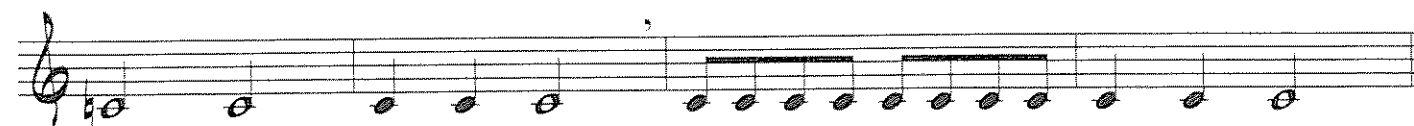
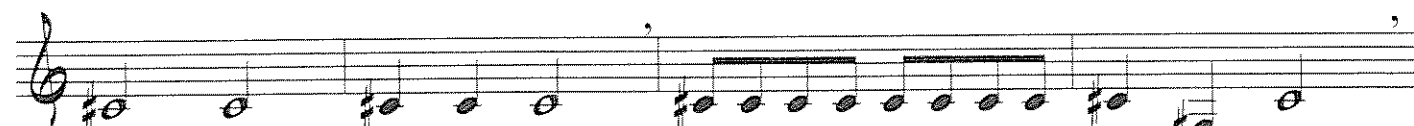
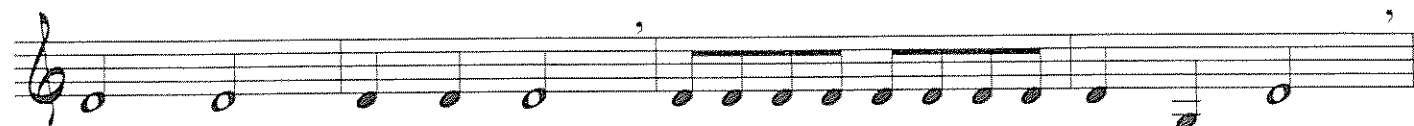
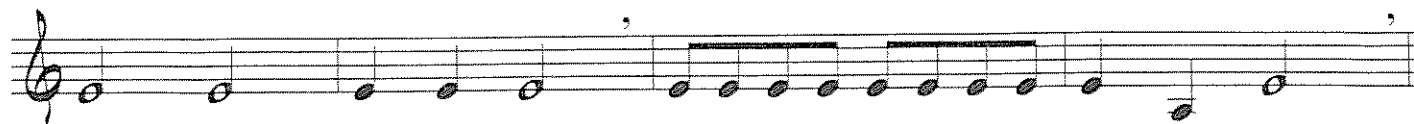
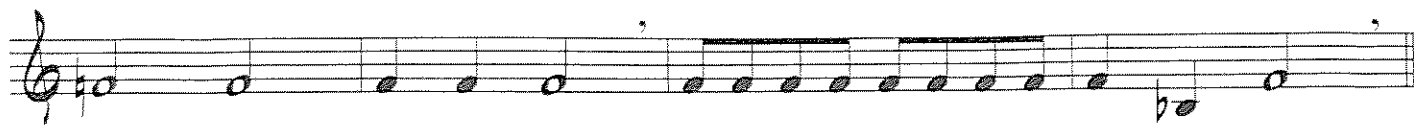
Track 3/18

Tonguing

4 CLICKS IN FRONT

$\text{♩} = 87$





Extended Slurs

4 CLICKS IN FRONT

$\text{♩} = 80$

The image displays seven staves of musical notation, each featuring a treble clef and a 4/4 time signature. The notation is designed for a practice exercise titled "Extended Slurs". Each staff contains two measures of music, separated by a double bar line. The first measure of each staff is slurred over four eighth notes, and the second measure is slurred over four eighth notes. The notes are primarily quarter notes, with some half notes. The key signature changes from C major to B-flat major (two flats) across the staves. The first staff is in C major (no sharps or flats). The second staff has one flat (B-flat). The third staff has two flats (B-flat and E-flat). The fourth staff has two flats (B-flat and E-flat). The fifth staff has two flats (B-flat and E-flat). The sixth staff has two flats (B-flat and E-flat). The seventh staff has two flats (B-flat and E-flat). The tempo is indicated as $\text{♩} = 80$.

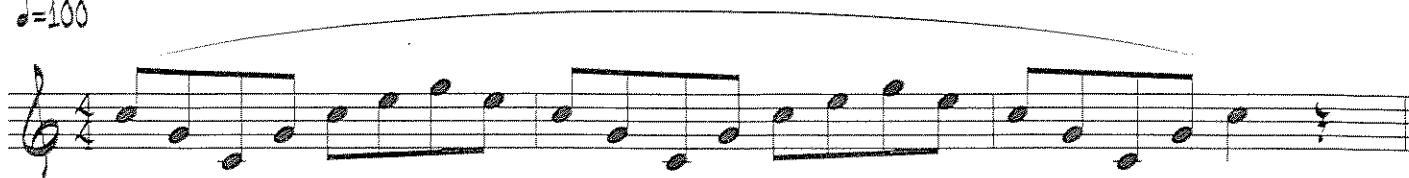
The image displays four staves of musical notation, each in treble clef and 4/4 time. The notation includes various note values (quarter, eighth, and half notes), rests, and slurs. The first staff begins with a treble clef and a 4/4 time signature. It contains two measures of music, each with a slur over a group of notes. The second staff continues the melody with similar note values and slurs. The third staff introduces sharp accidentals for the first two notes of each measure. The fourth staff continues the pattern with sharp accidentals. The notation is clean and professional, typical of a musical score.

Track 5/20

Basic Flex

4 CLICKS IN FRONT

♩=100



Track 6/21

Flexing the 5th

4 CLICKS IN FRONT

♩ = 96

The image displays seven staves of musical notation, each featuring a melodic line with eighth notes and a corresponding bass line with eighth notes. The notation is written in treble clef with a key signature of one flat (Bb). The tempo is marked as 96 beats per minute (♩ = 96). The first staff begins with a treble clef and a key signature of one flat. The subsequent staves show various melodic patterns, including ascending and descending scales, and are connected by long horizontal lines. The notation is clean and professional, typical of a music manuscript.

Track 7/22

Interval Flexibility

4 CLICKS IN FRONT

♩=85

The image displays seven staves of musical notation, each featuring a treble clef and a key signature of one sharp (F#). The notation is organized into seven systems, each containing a single staff. Each staff begins with a series of eighth notes, followed by a series of quarter notes, and concludes with a half note. The notes are grouped by beams and slurs, indicating a specific rhythmic pattern. The key signature is consistent across all staves, with F# being the only sharp. The notation is presented in a clear, black-and-white format, suitable for a music score.

Track 8/23

Broken Triads

6 CLICKS IN FRONT

♩=105

The image displays seven staves of musical notation, each featuring a treble clef and a 3/4 time signature. The notation is organized into seven measures, each containing a broken triad. The notes are connected by a long, sweeping slur that spans the entire staff. The first measure begins with a sharp sign (#) on the first line. The subsequent measures show various combinations of sharp and flat signs on the notes, creating different harmonic textures. The notation is clean and professional, with clear note heads and stems.

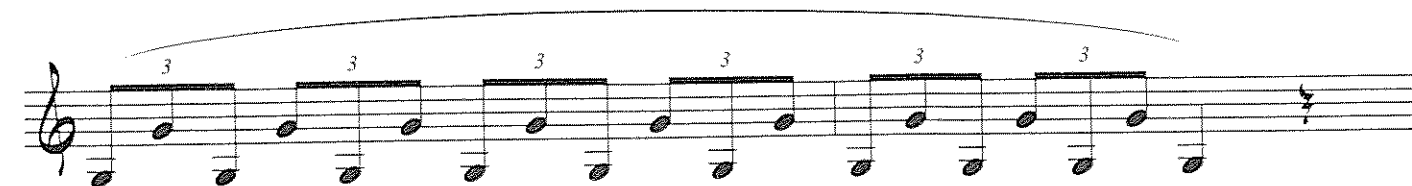
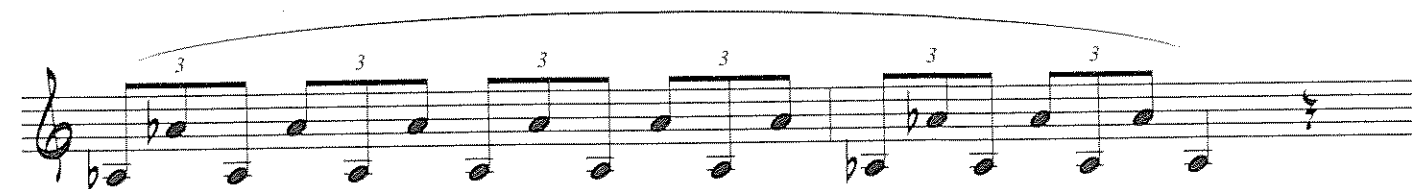
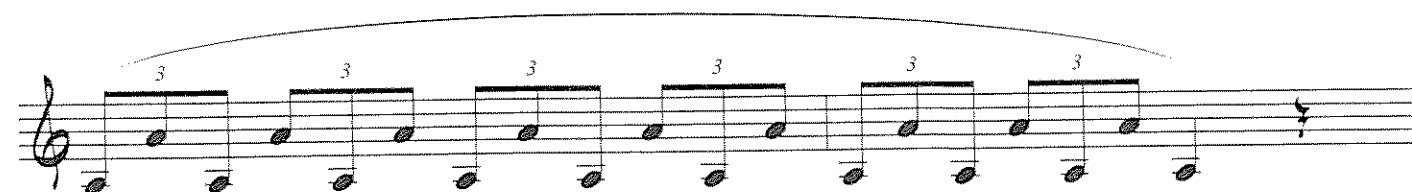
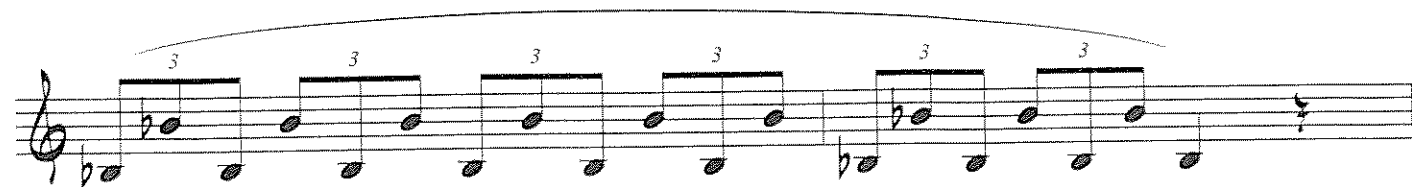
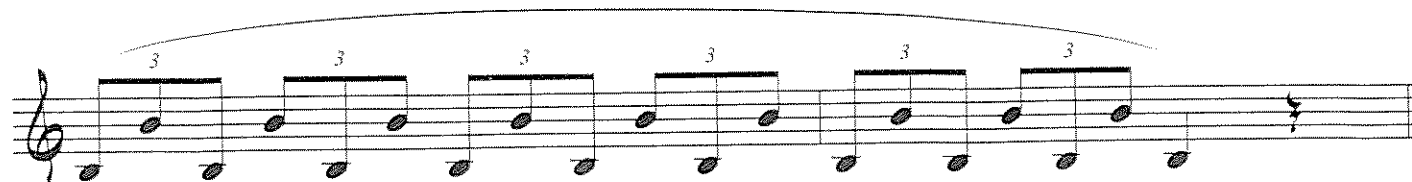
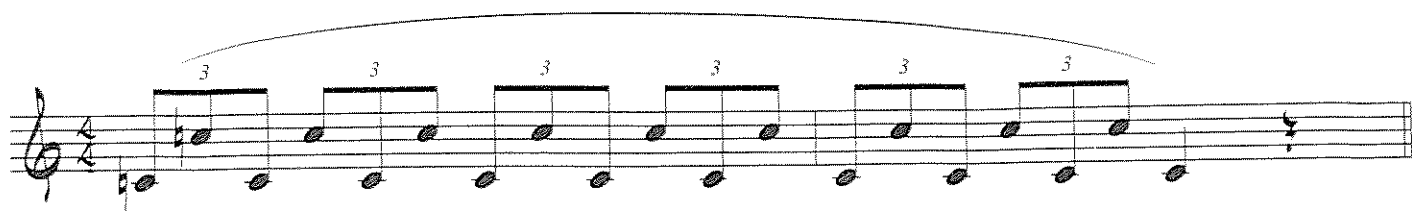
Track 9/24

Octaflex

4 CLICKS IN FRONT

$\text{♩} = 84$

The musical score consists of seven staves, each containing a sequence of eighth-note triplets. The first staff is in C major (one sharp). The second staff is in D major (two sharps). The third staff is in E major (three sharps). The fourth staff is in F major (no sharps or flats). The fifth staff is in G major (one sharp). The sixth staff is in A major (two sharps). The seventh staff is in B major (three sharps). Each staff begins with a treble clef and a 4/4 time signature. The triplets are grouped by a bracket with a '3' underneath. A large slur spans the entire sequence of triplets across all seven staves. Each staff ends with a double bar line and a repeat sign.



Track 10/25

Interval Attacks

4 CLICKS IN FRONT

$\text{♩} = 72$

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#). The tempo is marked as 72 beats per minute, indicated by the quarter note symbol. The score consists of six staves. The first staff contains eight measures, with a repeat sign after the fourth measure. The second staff contains eight measures. The third staff contains eight measures. The fourth staff contains eight measures. The fifth staff contains eight measures. The sixth staff contains four measures, ending with a whole note rest. The music is composed of eighth and sixteenth notes, many of which are accented. Some measures contain beamed sixteenth notes.

Track 11/26

5th Connection

4 CLICKS IN FRONT

$\text{♩} = 92$

The image displays six staves of musical notation, each featuring a treble clef and a key signature of one flat (B-flat). The notation is organized into six systems, each containing a single staff. Each staff begins with a common time signature 'C' and a tempo marking of 92 beats per minute. The music is characterized by a series of eighth and sixteenth notes, often grouped in pairs or fours, and is frequently tied across measures. The notation includes various accidentals, such as sharps and flats, and is often grouped by a single slur. The final measure of each staff concludes with a double bar line and a repeat sign.

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Track 12/27

Chromatic 4ths

4 CLICKS IN FRONT

$\text{♩} = 92$



Track 13/28

Super 9ths

4 CLICKS IN FRONT

$\text{♩} = 66$

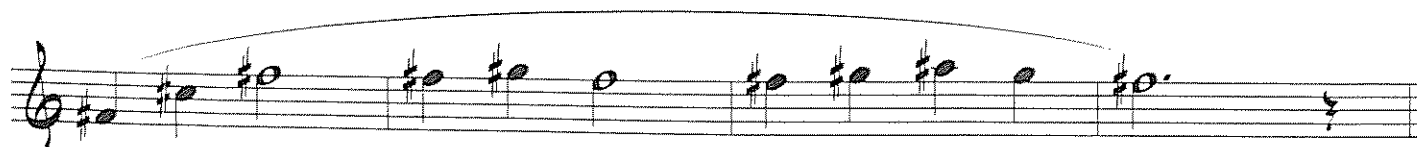
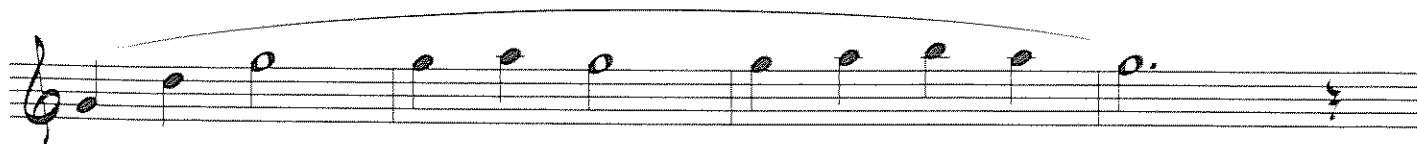
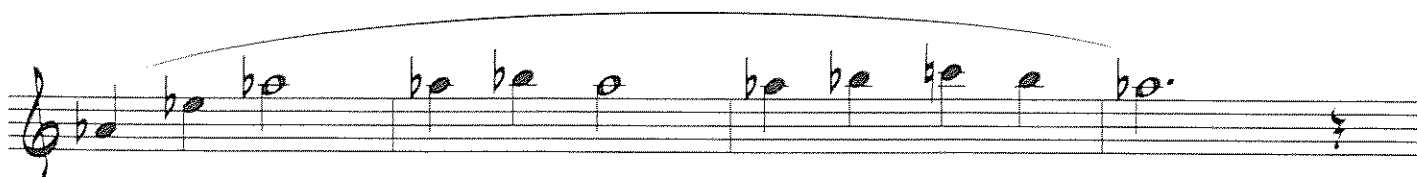
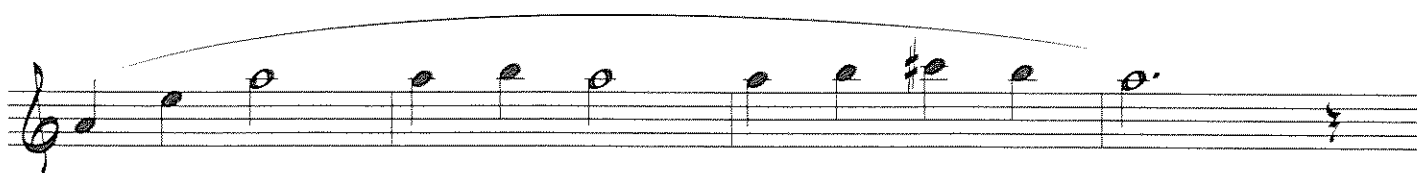
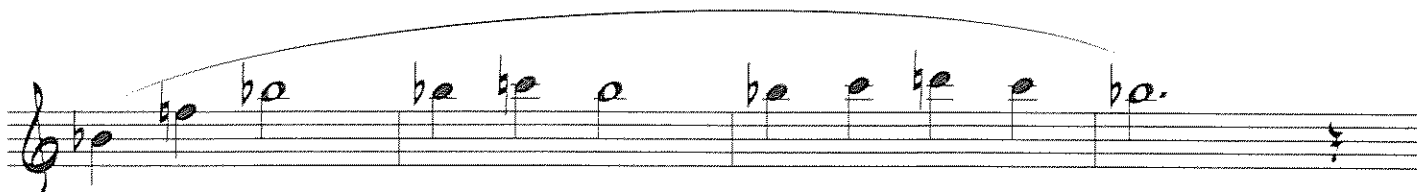
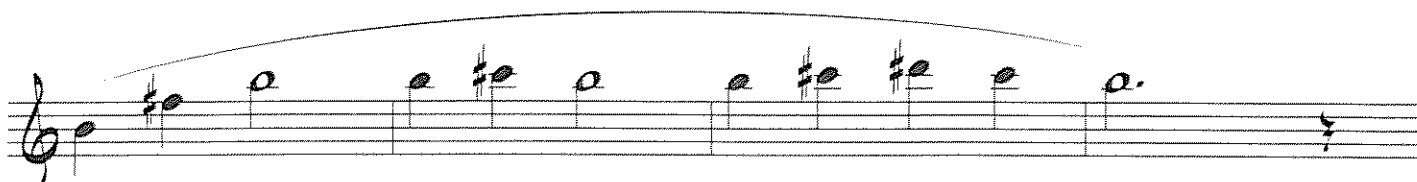
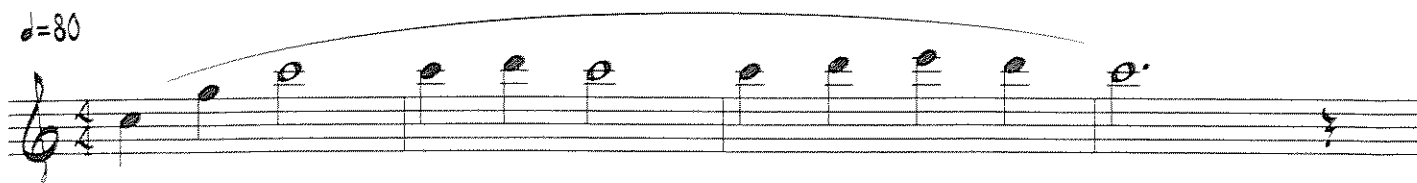
The musical score consists of seven staves of music, each featuring a series of triplets (indicated by a '3' above the notes) and 9th intervals. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff continues the pattern, maintaining the key signature. The third staff introduces a key signature change to two flats (B-flat and E-flat). The fourth staff continues in the two-flat key signature. The fifth staff returns to the one-flat key signature. The sixth staff continues in the one-flat key signature. The seventh staff concludes the piece in the one-flat key signature. Each staff is marked with a '3' above the notes, indicating triplets. The music is written in a style that suggests a fast, rhythmic piece, consistent with the tempo marking of 66 beats per minute.

Track 14/29

Control

4 CLICKS IN FRONT

$\text{♩} = 80$



Track 15/30

Pedal Point

This exercise can also be played as written.

4 CLICKS IN FRONT

♩ = 72

8V8 THROUGHOUT

The musical score consists of seven staves of music in treble clef, 4/4 time. Each staff contains two measures of music, with a repeat sign at the end of each measure. The notes are connected by a slur, and the first measure of each staff contains a half note, while the second measure contains a half note. The notes are as follows:

- Staff 1: 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, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, 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biographies

Trombonist-composer MICHAEL DAVIS does it all. Hailed as one of today's premier instrumentalists, he has established himself as a first-call sideman, both in the studio and on the concert stage, for the entertainment world's biggest stars, including Frank Sinatra, Tony Bennett, Bob Dylan, Michael Jackson and the Rolling Stones. In the field of music education, he has served as a clinician around the world, while also authoring a number of highly esteemed instructional books and band arrangements for musicians of all ages and abilities.

For the past ten years Davis has been forging ahead as an entrepreneur, with Hip-Bone Music, a growing business that presently handles his publishing activities and work as a recording artist. Dedicated to increasing the popularity and stature of brass instruments and emphasizing "how hip, cool and fun it is to play music," Davis said Hip-Bone Music is set on expanding its educational focus and making it a viable avenue for other brass artists.

A native of San Jose, California, Davis received his musical training at the prestigious Eastman School of Music in Rochester, New York. Upon graduation he hooked up with the Buddy Rich Band for a two-year stint that brought an immeasurable amount of bandstand experience and a wealth of professional friendships that continue to this day. He settled in Manhattan in the mid-1980s and before long was being regarded as one of the top trombonists around. As testimony to his versatility and wide regard, the list of jazz and pop luminaries he has worked with over the years reads like a who's who: Sarah Vaughan, Sting, Harry Connick, Jr., Beck, Branford Marsalis, Aerosmith, Bon Jovi, Sheryl Crow, Lyle Lovett, Terence Blanchard, Bob Mintzer and scores of others.

A multiple recipient of awards from the National Endowment for the Arts, Davis maintains his own jazz groups and projects as well. Through Hip-Bone Music, Davis has documented his efforts on five solo CDs—*Trumpets Eleven*, a showcase for 11 virtuosic trumpet masters; *New Brass*, a melding of jazz and classical brass styles; *Brass Nation*, a gathering together of 55 of the world's greatest brass players; *Bonetown*, a pairing of Davis with LA bass trombone maestro Bill Reichenbach; and *Absolute Trombone*, yet another musical conclave, this time with 18 New York City-based trombonists.

Acknowledged by popular musicians, fellow educators and audiences around the world as an immensely talented musical artist who's committed to setting the highest standards possible for both jazz and his instrument, it is no wonder that legendary Rolling Stones drummer Charlie Watts was moved to comment, "In this 'bone-dry' era, it is essential to have Michael Davis around."

PHILIP SMITH joined the New York Philharmonic as Co-Principal Trumpet in October 1978 and assumed the position of Solo Principal Trumpet in June 1988. His early training was provided at The Salvation Army and continued under the tutelage of his father, Derek Smith, himself a renowned cornetist. He is a graduate of The Juilliard School, having studied with Edward Treutel and William Vacchiano, former Principal Trumpet of the New York Philharmonic. In January 1975, while still at Juilliard, Mr. Smith was appointed to the Chicago Symphony Orchestra by Sir Georg Solti.

Mr. Smith has appeared regularly as soloist, recitalist, chamber orchestra performer and clinician. He has been featured as a soloist with the Philharmonic in more than 75 performances under conductors such as Zubin Mehta, Kurt Masur, Erich Leinsdorf, Leonard Bernstein, Neeme Järvi and Bramwell Tovey. He has been a guest soloist with the South Dakota Symphony, Edmonton Symphony, Newfoundland Symphony, Columbus (Indiana) Symphony, Pensacola (Florida) Symphony, Hartford (Connecticut) Symphony, and Beaumont (Texas) Symphony.

An avid brass band enthusiast, Mr. Smith has been guest soloist with the United States Army Brass Band, Goteborg Brass (Sweden), Black Dyke Mills and Ridged Containers Bands (Britain), Hannaford Street Silver Band and Intrada Brass (Canada), and numerous American and Salvation Army Brass Bands. He has also performed and recorded with the Canadian Brass, Empire Brass, Chamber Music Society of Lincoln Center, Mostly Mozart Orchestra, Bargemusic, and New York Virtuosi Chamber Symphony.

His solo recordings include *My Song of Songs* with the New York Staff Band of The Salvation Army (Triumphonic); Copland's *Quiet City* (Deutsche Grammophone); *New York Legends* (CALA); *Orchestral Excerpts for Trumpet*, (Summit); Ellen Taaffe Zwilich's *Concerto for Trumpet and Five Instruments* (New World); *Bach's Brandenburg Concerto No. 2* (Koch); and *Walton's Façade* (Arabesque).

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