

# AN INTEGRATED WARMUP

COMPILED BY LAURIE FRINK

# AN INTEGRATED WARMUP

Inspired by the teachings of Herbert Clarke, James Stamp, Vincent Cichowicz, Bai Lin and Carmine Caruso, AN INTEGRATED WARMUP is a compilation of studies designed to promote a healthy, balanced embouchure. It is divided into five parts, each one increasing the range of balance established by the previous part. The number of parts practiced daily depends on how the embouchure responds. *Play only what is comfortable!* (This could vary greatly from day to day) Dynamics and tempi are not included and can change as the embouchure evolves and discovers better balance. The goal is an embouchure that is focused, responsive, moves freely and easily throughout the entire range, and maintains a consistent sound in every register.

Happy Practicing!

Laurie Frink

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# AN INTEGRATED WARMUP

Inspired by the teachings of Herbert Clarke, James Stamp, Vincent Cichowicz, Bai Lin,  
and Carmine Caruso

## PART I

### Chromatics

These should be played at a relatively slow tempo and as softly as comfort will permit.  
(This will probably be different from day to day.) Concentrate on “feeding” a steady  
stream of air to the lips and feel the connection of the half steps.

The image displays seven staves of musical notation, each representing a chromatic exercise. The notation is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. Each staff begins with a whole note B-flat, followed by a series of eighth notes descending chromatically (B-flat, A, G, F, E, D, C, B-flat) and then ascending chromatically (B-flat, C, D, E, F, G, A, B-flat). The exercises are designed to be played at a slow tempo, focusing on breath control and the connection of half steps.

## INTEGRATED WARMUP

### Bend Study

Play these at a comfortable volume. When doing the bend, work to 'travel' the distance of the half step. Think of the bend as a long slow glissando and strive to make the speed of the glissando the same when descending and ascending. Everything is slurred. When you need to take a breath, simply add a few beats and take a slow, relaxed nose breath so as not to disturb the embouchure.

**A**



For parts B, C, and D pay strict attention to the subdivision: tap your foot in quarter notes and think eighth notes.

**B**



**C**



**D**



## INTEGRATED WARMUP

### Cichowicz Flow Study

Seven staves of musical notation for the Cichowicz Flow Study. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are connected by a single slur across the entire staff. The notes are: Staff 1: C4, D4, E4, F#4, G4, A4, B4, C5. Staff 2: C#4, D#4, E#4, F#4, G#4, A#4, B#4, C5. Staff 3: C4, D4, E4, F4, G4, A4, B4, C5. Staff 4: C4, D4, E4, F#4, G4, A4, B#4, C5. Staff 5: C#4, D#4, E#4, F#4, G#4, A#4, B#4, C5. Staff 6: C4, D4, E4, F4, G4, A4, B4, C5. Staff 7: C#4, D#4, E#4, F#4, G#4, A#4, B#4, C5.

### Clarke #2

Major

Two staves of musical notation for Clarke #2 in Major. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are connected by a single slur across the entire staff. The notes are: Staff 1: C4, D4, E4, F#4, G4, A4, B4, C5. Staff 2: C#4, D#4, E#4, F#4, G#4, A#4, B#4, C5.

Dorian

Two staves of musical notation for Clarke #2 in Dorian. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are connected by a single slur across the entire staff. The notes are: Staff 1: C4, D4, E4, F#4, G4, A4, B4, C5. Staff 2: C#4, D#4, E#4, F#4, G#4, A#4, B#4, C5.



# INTEGRATED WARMUP

## Noodle



## Lip Slur



## PART II

## Bend Study

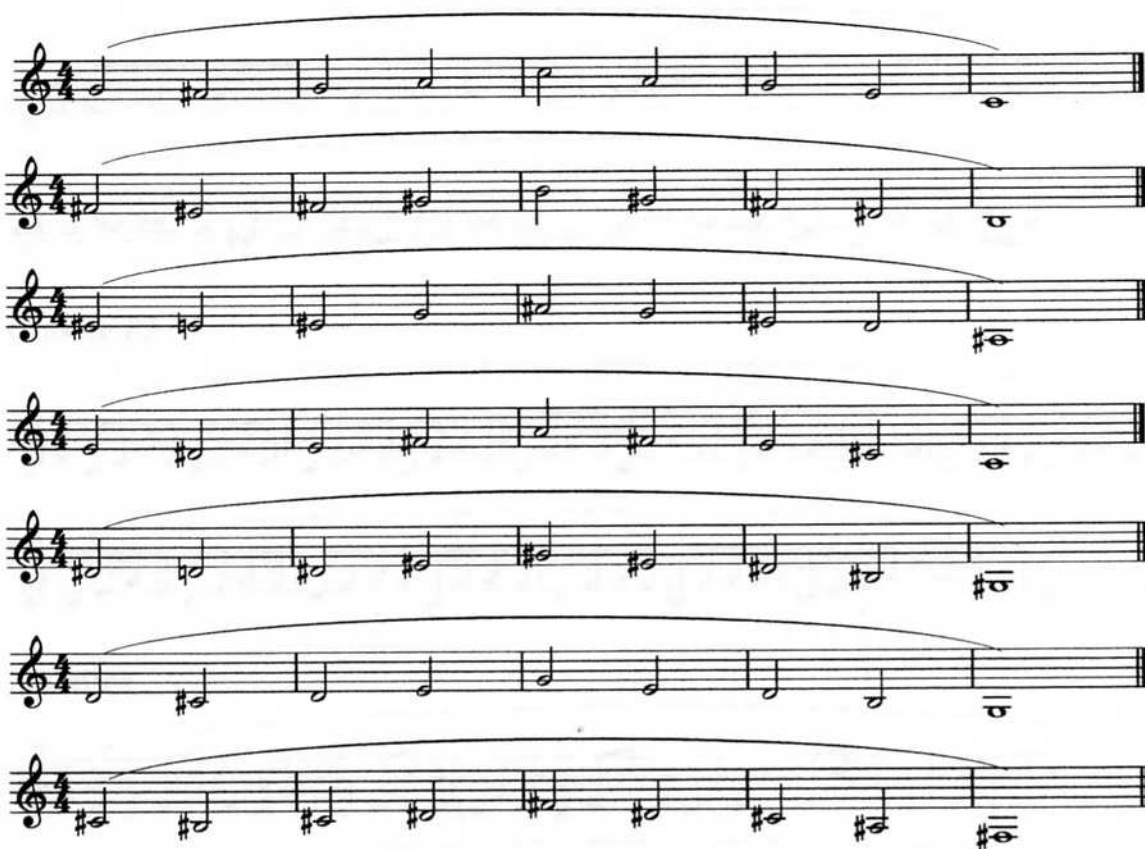


## INTEGRATED WARMUP

**D**



## Cichowicz Flow Study



# INTEGRATED WARMUP

## Clarke #2

Major



Dorian



## Clarke #3

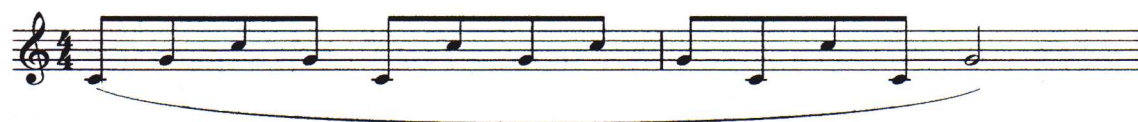


Noodles

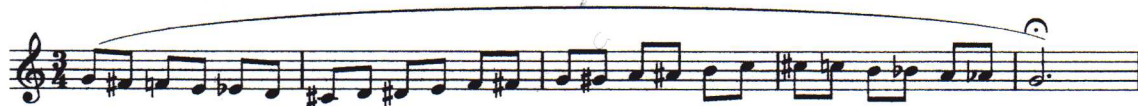




## Lip Slurs



## Chromatics



## INTEGRATED WARMUP

### Bend Study

**A**

*bend bend etc.....*

**B**

*Bend*

**C**

*Bend*

**D**

*Bend*

### Chichowicz Flow Study

Flow Study



## Clarke #2

Major



Dorian



## Clarke #3



## INTEGRATED WARMUP

### Noodle



### Lip Slur



Bai Lin (play each in all 7 positions)



## PART IV

### Chromatics



## Bend Study

The image displays three staves of musical notation for guitar. The first staff begins with a treble clef and a 2/4 time signature. It contains a sequence of eighth notes: G#4, A#4, B4, A#4, G#4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G-103, F#-103, E-103, D-103, C#-103, B-104, A-104, G-104, F#-104, E-104, D-104, C#-104, B-105, A-105, G-105, F#-105, E-105, D-105, C#-

The first staff of music is in 4/4 time and G major. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, then B4, and continues with a series of eighth and quarter notes, including a bend on the G4 note at the end of the staff.

Example 10-10

Musical notation for Example 10-10, showing two staves of music. The first staff has a 'Bend' instruction over a note. The second staff continues the melody with a long note and a rest.



# INTEGRATED WARMUP



## Clarke #2

Major



Dorian



## Clarke #3



## Noodle





# INTEGRATED WARMUP

## Lip Slur



Bai Lin (play in all 7 positions)

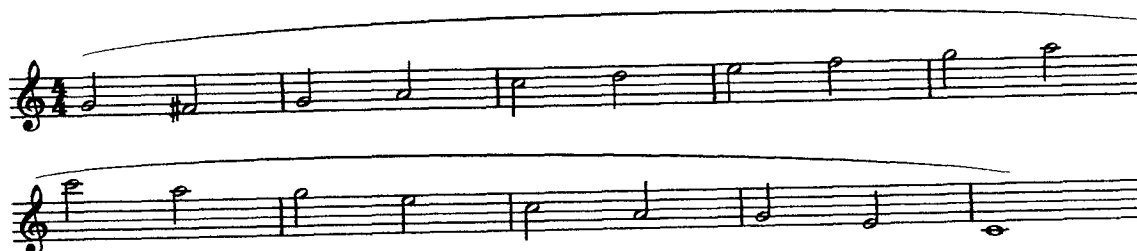


## PART V

## Chromatics



## Cichowicz Flow Study



# INTEGRATED WARMUP

The musical score consists of 12 staves of music, organized into four groups of three staves each. Each group is connected by a horizontal slur. The key signature starts with one sharp (F#) in the first staff and changes to one flat (Bb) in the fifth staff. The time signature is 4/4, indicated by a '4' over the first staff. The notes are half notes, and the exercise is divided into four groups of three staves each, with a slur over each group. The notes are as follows:

- Staff 1: F#, G, A, B, C, D, E, F#
- Staff 2: F#, G, A, B, C, D, E, F#
- Staff 3: F#, G, A, B, C, D, E, F#
- Staff 4: F#, G, A, B, C, D, E, F#
- Staff 5: Bb, C, D, E, F, G, A, Bb
- Staff 6: Bb, C, D, E, F, G, A, Bb
- Staff 7: Bb, C, D, E, F, G, A, Bb
- Staff 8: Bb, C, D, E, F, G, A, Bb
- Staff 9: Bb, C, D, E, F, G, A, Bb
- Staff 10: Bb, C, D, E, F, G, A, Bb
- Staff 11: Bb, C, D, E, F, G, A, Bb
- Staff 12: Bb, C, D, E, F, G, A, Bb

## INTEGRATED WARMUP

### Clarke #3



### Noodle



### Lip Slur



### Harmonics (play in all 7 positions)

