

Warm Ups & First Studies

Nolan Wible

About this book...

These exercises were developed to help trumpet students begin to build a regular practice routine and start building strong fundamentals. Every good musician understands the need for regular technical practice to maintain and grow their technique. It should be understood that these exercises are not intended to be a complete and thorough method or practice regiment. Instead, these exercises are meant to give students the foundation on which to build their own warm up and technical routine. These exercises may also serve as a helpful way to practice a variety of fundamentals in different keys if you do not have much time to practice. This book will be useful to those students who have not spent much time dedicated to regular fundamental practice. Even while practicing exercises at the slowest metronome marking, the entire book should only take between 20 and 35 minutes to practice. Keeping this book short was intentional to help get students in the habit of playing exercises accurately in different keys consistently. For further practice, it is recommend that students explore studies like Clark *Technical Studies for Cornet*, Arban's *Complete Conservatory Method for Trumpet*, Schlossberg *Daily Drills and Technical Studies for Trumpet*, and other well-known method books of which these studies have been inspired by. As always, consult the expertise of a good teacher.

How to practice these exercises...

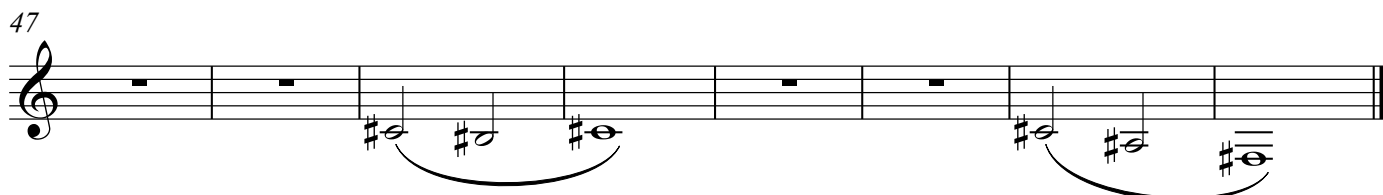
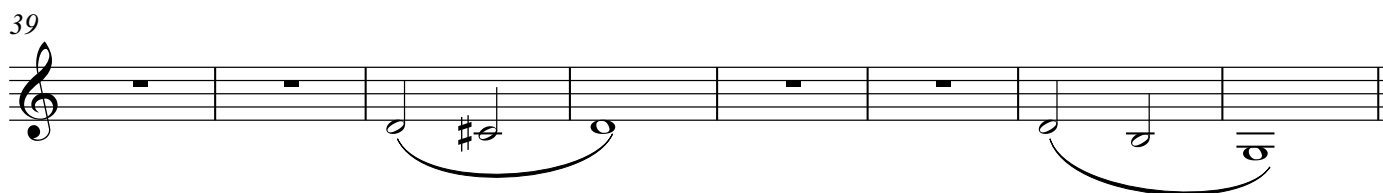
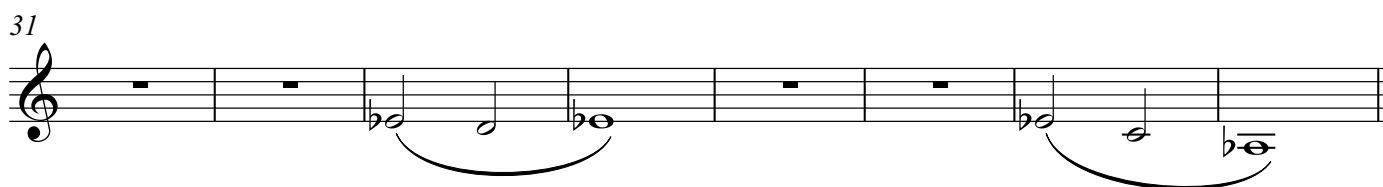
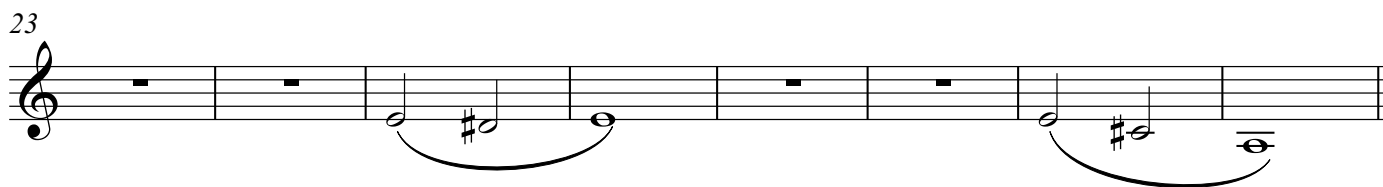
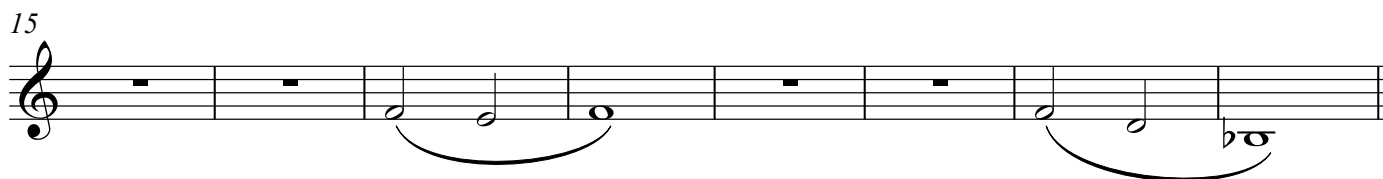
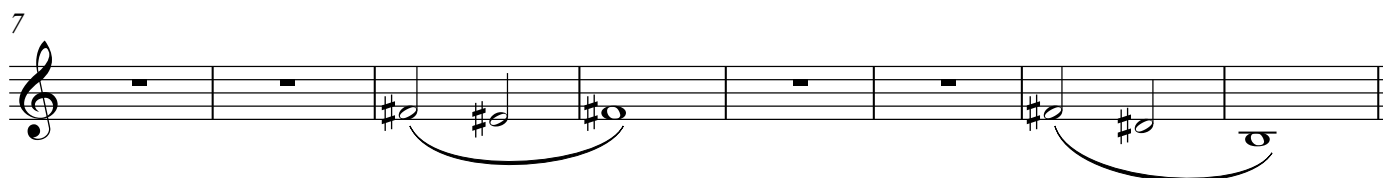
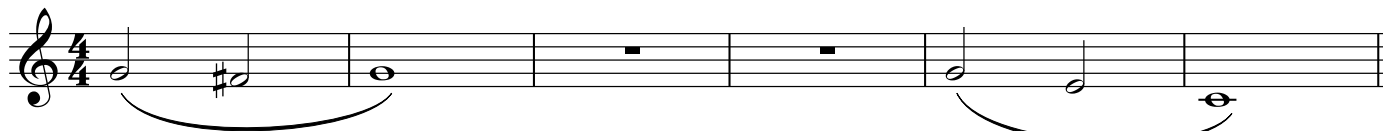
It is recommended that all of these exercises are played while using a metronome and at times using a tuner or drone. There are no written dynamics in this book. It is recommended to practice all exercises with a full, clear and resonant sound. Try to play every exercise with as little strain or tension as possible. Finally, rest as much as you play. This is generally written in to all of the exercises, but it is recommended that you take at least one to three minutes off between each exercise (especially the technical ones).

For more information, please contact Nolan Wible at nolanwiblemusic.com

Warm Ups - Flow Studies

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♩ = 72



Warm Ups - Articulation

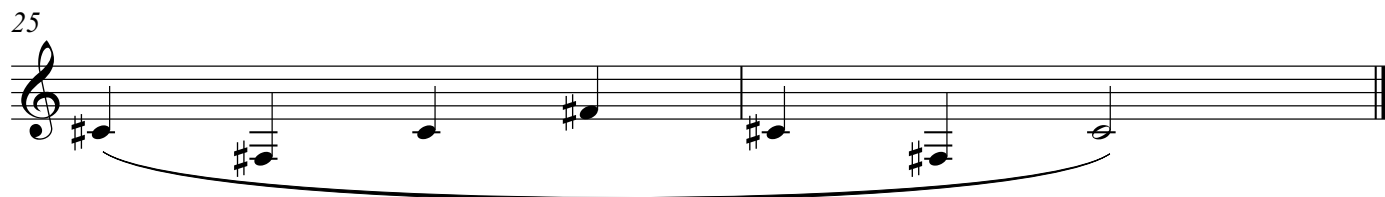
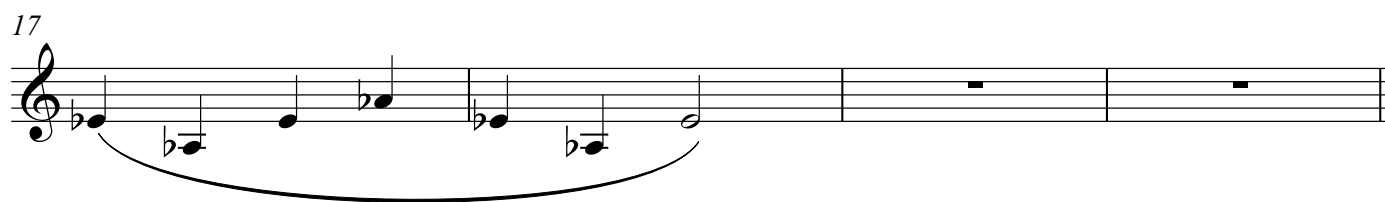
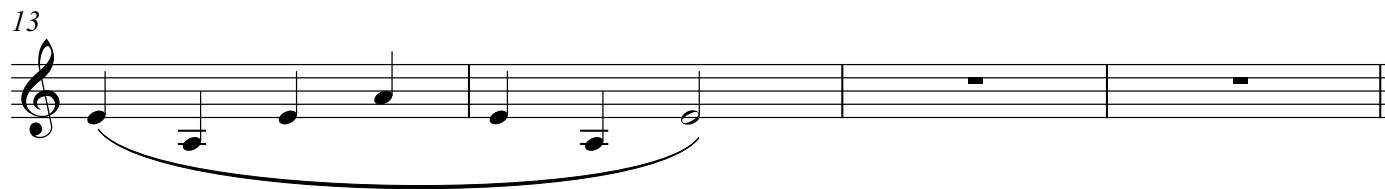
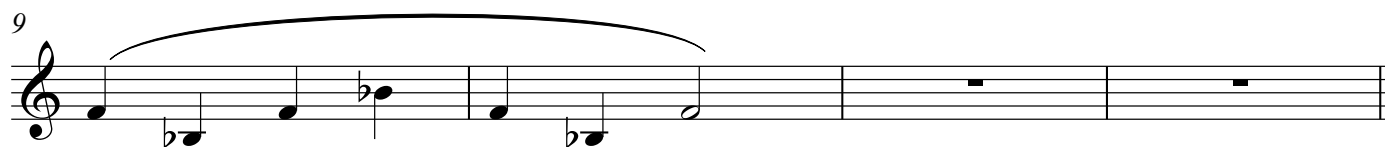
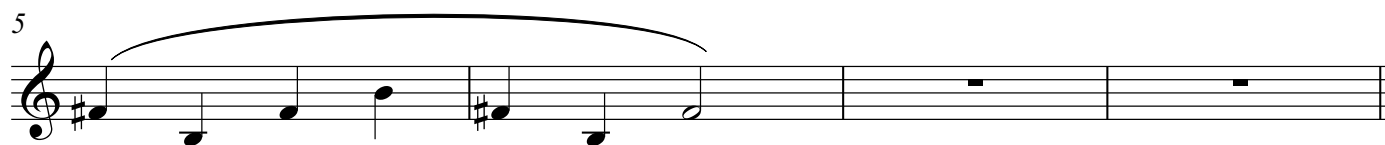
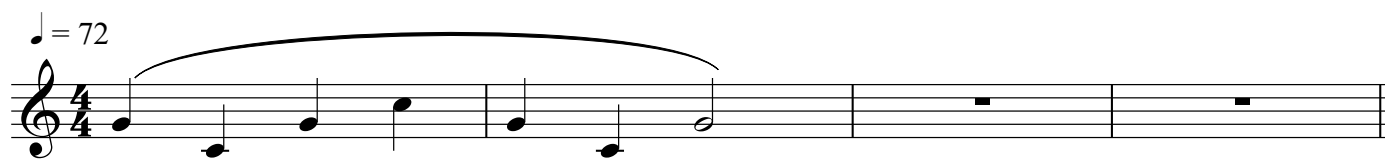
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♩ = 72



Warm Ups - Flexibility

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Technical Exercises - Scale Patterns

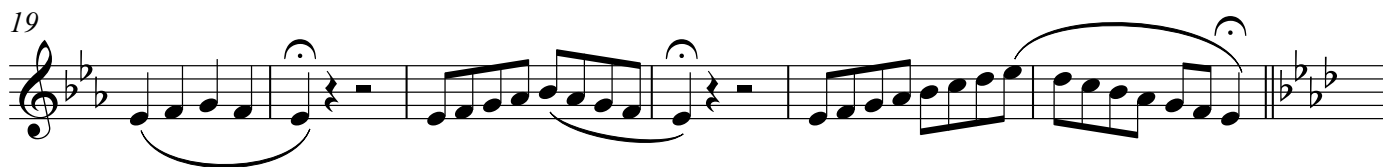
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♩ = 72 - 120

Repeat 8va



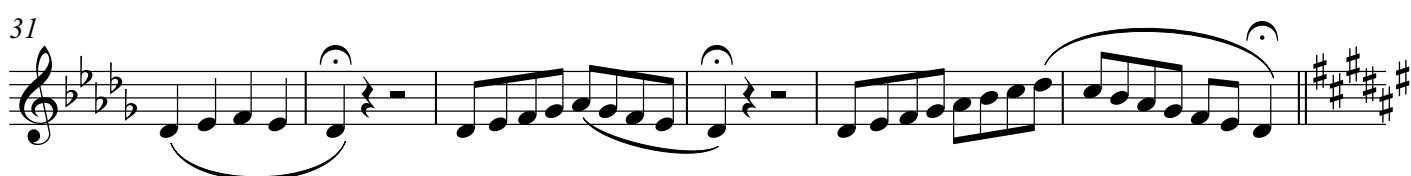
Repeat 8vb



Repeat 8vb

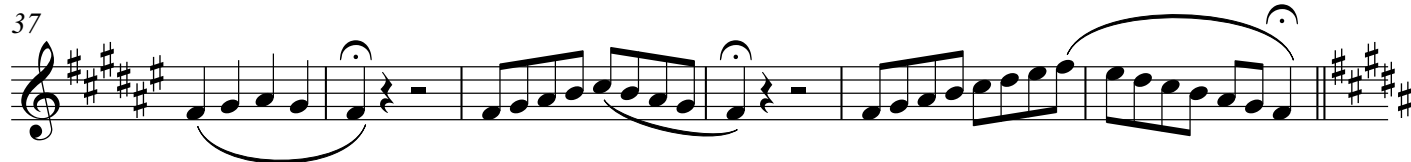


Repeat 8va

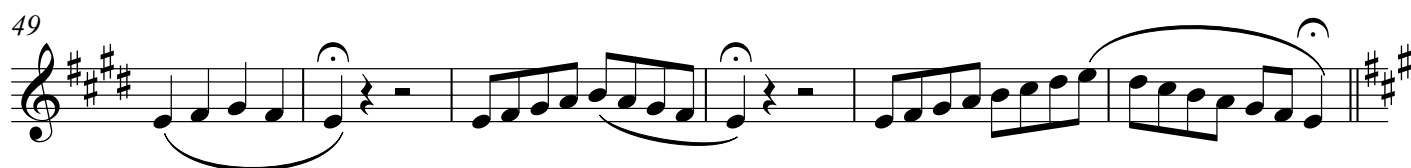
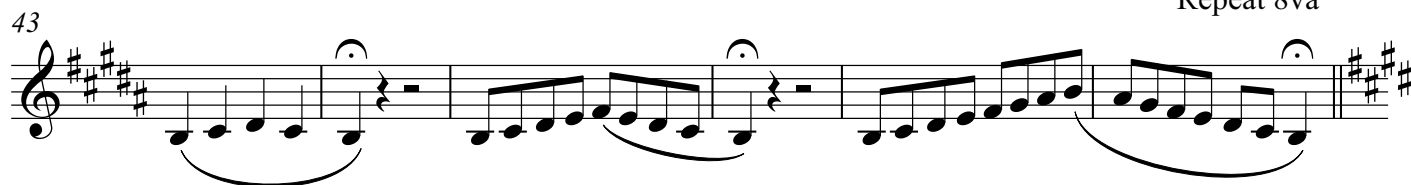


2

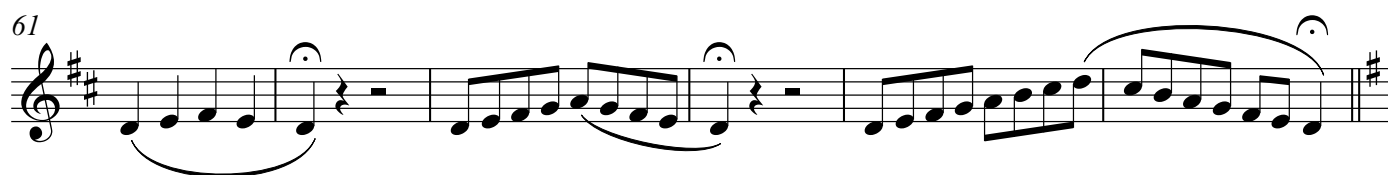
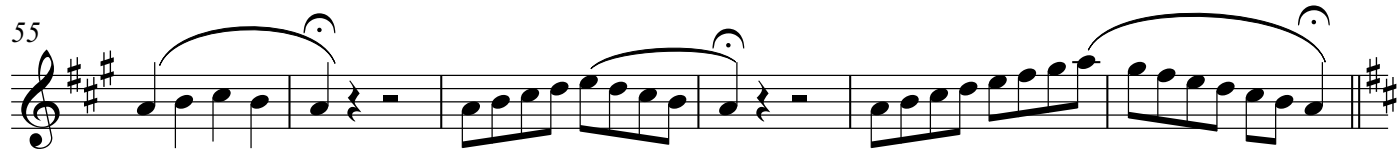
Repeat 8vb



Repeat 8va



Repeat 8vb

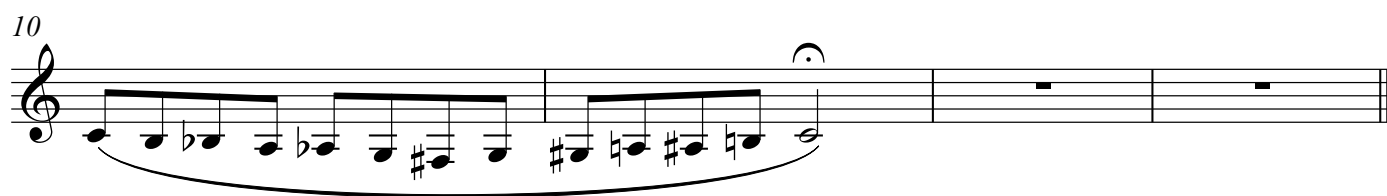


Repeat 8vb



Technical Exercises - Chromatics

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2

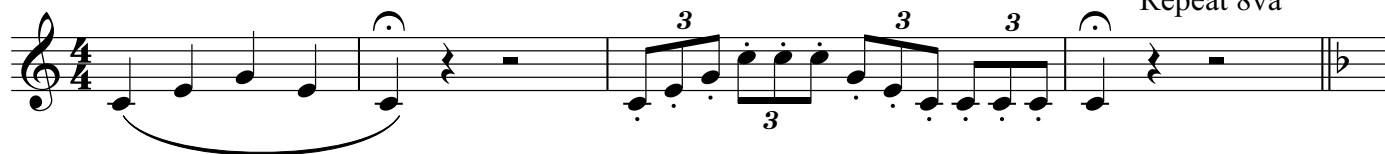


Technical Studies - Arpeggios

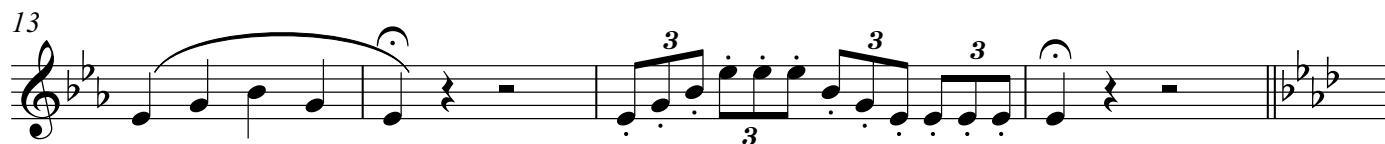
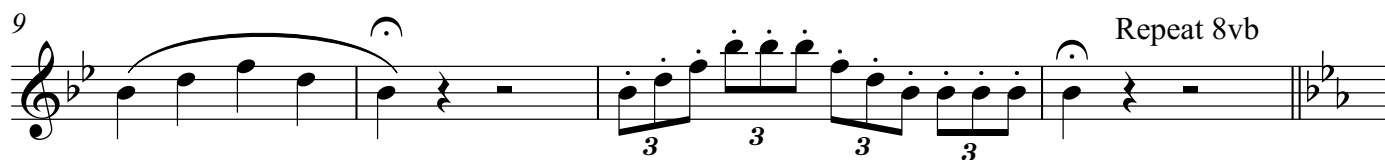
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♩ = 72 - 120

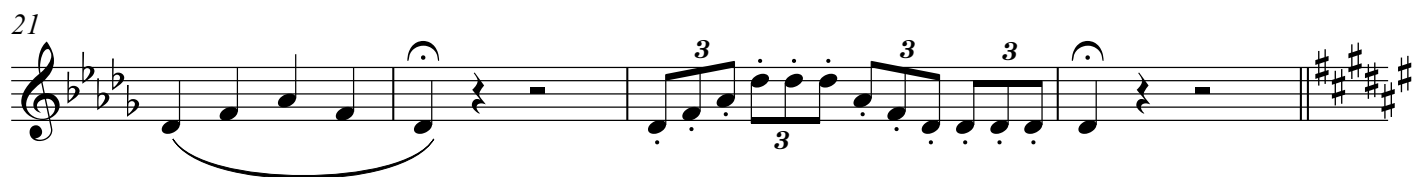
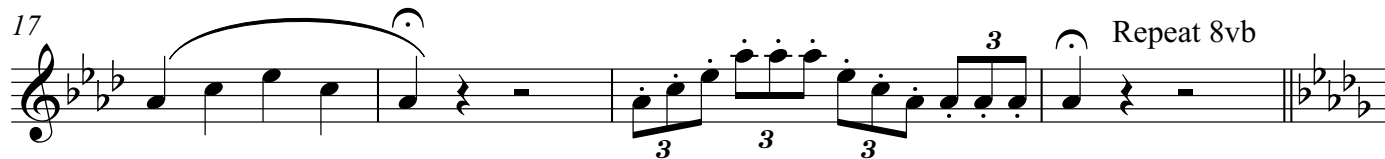
Repeat 8va



Repeat 8vb



Repeat 8vb



2

25  Repeat 8vb

29

Repeat 8va

33

37

Repeat 8va

41

Measure 41 of the piece 'The Rose Tree' in G major. The measure contains a melody on a treble clef staff. It begins with a half note G4, followed by a half note A4, and then a half note B4. A slur connects these three notes. The next half note is G4, followed by a quarter rest. The melody then continues with a triplet of eighth notes: G4, A4, B4. This is followed by a triplet of eighth notes: G4, F#4, E4. Then another triplet of eighth notes: D4, C4, B3. Finally, there is a half note G3, followed by a quarter rest. The measure ends with a double bar line and a sharp sign indicating the key signature.

45  Repeat 8vb