

# Warm-up Series for Horn, Part 1

Ed Marty

Vol 4, #5, p.37 (May-July 1989)

[Complete article from BANDWORLD Magazine]

This is the first in a series of warm-ups taken from a book which Ed Marty had intended to complete before his death. BW Ed.

The intent of these warm-ups is based upon the premise that, while I, as a brass player, have a right to expect certain things from my embouchure, the embouchure has every right to expect certain things from me in return—namely care and consideration, consistency of approach, and common sense in dealing with muscle formation, development and maintenance as applied to playing the instrument.

This series outlines a routined approach to the warm-up, covering as many facets of eye, ear, lip, tongue, hand, and finger development and coordination as are practical. It recognizes that they may be used by persons of varying levels of technical achievement and admonishes the user accordingly.

It assumes that equipment (instrument and mouthpiece) will vary from performer to performer. I make no recommendation here. I can only assume that the equipment used is the best available to the student, the quality being commensurate with the technical and musical goals the user is determined to achieve.

Recommendations for the use of The Daily Warm-Up Exercises:

1. Daily contact with the instrument should begin with Steps I through IV (Step I is included in this issue) in that order, as a minimum. If possible, part or all of each step should be covered, and always in numerical order.
2. Play each exercise at a comfortable pace but always maintain a steady tempo. If possible, "crowd" the tempos somewhat, gradually building up speed day by day.
3. Be certain that your fingerings are correct; use conventional fingering patterns. Do not pose additional burdens upon embouchure and reflexes by by-passing conventional fingerings in favor of "open harmonics". Solidify your personal fingering habits.
4. Vary your articulations day by day as indicated at the end of certain units.
5. Vary your dynamics; try to extend the spectrum of your dynamic levels, making pianissimos softer; your fortissimos bigger.
6. Practice until you begin to tire; then practice only fifteen minutes more.
7. Remember that the well-being of the embouchure is associated with the general well-being of the player, particularly his respiratory and oral cavities.
8. Ask yourself of your horn playing: "Does it make Musical Sense?"

Ed Marty's

Warm-Up Series for the Horn Player

Step I

Buzz with the mouthpiece alone. Approximate as closely as possible the pitches as indicated by the notation. Work toward maximum fullness of tone quality. Avoid undue pressure; grasp the mouthpiece by the shank, resting it lightly on the lips. Then play the entire exercise on the horn.

Source: 4•5•37