

## Warming Up

Develop a routine that...

- Begins calmly and slowly
- Incorporates attention to the breath
  - Single-nostril breathing, etc.
- Settles the body
  - Release neck tension
- Minimizes distraction
  - Keep a notebook
  - Adjust lighting, heat, and noise
  - SILENCE YOUR PHONE
- Brings the musical mind into focus
- Draws awareness to tone
  - Tone of notes
  - Tone *between* notes
    - Slow scales
    - Slow improvisation
- Includes *stretching*
- Gradually becomes more lively and technique-oriented
  - Faster Scales and Patterns
  - Trills
    - Are all of your fingers even?
    - Can you hear *every note* you play?
- Addresses rhythm
  - Scales and patterns in different meters and divisions of the beat
- Expands your breath and dynamic limits
  - How long can you hold a note in tune?
    - This often goes best near the middle or the end of a warm-up. That way, your face and breathing muscles are better prepared to do their work.
  - Can you hold your note in tune very, very *quietly*?
  - Can you hold it in tune very, very **loudly** (but still with a good sound)?
  - Can you transition between dynamics suddenly?
  - Can you transition between dynamics gradually?
  - Can you play your patterns and scales at all dynamics and with crescendos/decrescendos?
- Teaches you as you go
  - Always make note of what goes well and what does not
  - What could be better?
    - *How* can you make it better?

For oboe warm ups, Prof. Dickey recommends exercises from Barrett *40 Melodies* (with transposed duet part) and the Sellner Studies.

For bassoonists, Dr. Romine recommends *Bassoon Warm-Ups*, *Bassoon Scales for Reading*, and *Bassoon Intervals for Reading*—all by Christopher Weait; any early Weisseborn exercise; *24 Daily Exercises* by Simon Kovar; and *Enseignement Complet du Basson, book 3* by Oubradous (advanced).