Warm-Up and Maintenance Routine for Tenor Trombone, Level 4

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Introduction

The concept of a daily routine to be completed at the beginning of each practice day is not a new one. Emory Remington (1891-1971), longtime Professor of Trombone at the Eastman School of Music, was among several pioneers of this concept in brass pedagogy, and his exercises are widely used and admired. In fact, many of the exercises in this booklet are based upon those developed by Remington. In my own practice, I have found the use of a daily routine to be a necessary and effective tool in the maintenance and development of fundamental playing elements such as breathing, articulation, and range. Because of the efficiency of such routines in developing basic playing skills, my students and I have found that the adoption of a daily routine actually results in LESS practice time being necessary for mastery of many etudes or performance works.

The routine delineated in this booklet is recommended for advanced undergraduate, graduate, and professional trombonists. Beginning with breathing and mouthpiece buzzing exercises before proceeding to various playing exercises, this comprehensive and challenging routine takes approximately 60-75 minutes to complete. Every element of playing covered is a vital part of the daily warm-up and maintenance routine and should be included each player's daily practice. The breathing exercises are based upon those developed by the great tubists Sam Pilafian and Pat Sheridan. These and additional breathing exercises can be found in their book/video *The Breathing Gym*. The buzzing and playing exercises are based upon materials drawn from a wide variety of individuals and sources, although many are of my own invention. A few sources include:

- My primary teachers, Randy Kohlenberg, Dennis AsKew, Edward R. Bahr, and Debra Johnson.
- Warm-up studies by Emory Remington, some of which are published in *The Remington Warm-Up Studies*, ed. Donald Hunsberger (Accura Music).
- *High-Range Exercises* by Norman Bolter (Air-Ev Publications).
- *The Art of French Horn Playing*, by Philip Farkas (Summy-Birchard).
- *Guide to Teaching Brass*, by Scott Whitener (Schirmer).
- Doug Elliott, mouthpiece maker and Washington, D.C. area freelance trombonist.
- Stephen Parsons, Associate Professor of Trombone, Illinois State University.
- Craig Tucker, former Principal Trombonist, Mississippi Symphony Orchestra.
- Ron Wilkins, San Antonio area low brass performer and teacher.

This routine is recommended for only the most advanced players – most will find the Level 2 or Level 3 routine to be more appropriate. Although the routine as presented is comprehensive and effective, each player has specific individual needs that must be addressed. Modification, addition, and/or omission of certain materials to suit the individual is often necessary and is encouraged. If in doubt, seek the advice of a qualified teacher.

Breathing Exercises

The following exercises were developed by the great tubists Sam Pilafian and Patrick Sheridan, and are among those featured in their book/DVD set *The Breathing Gym*. The goal here is primarily to "stretch" the breathing apparatus in order to prepare it for the day's playing. Therefore, some of the exercises require "overtraining" that is not exactly analogous to normal breathing. Remember, breathe low!!

1. While raising or arms over your head, slowly breathe in for 6 counts. Lower your arms as you exhale for 6 counts. Then go to 8, 10 ...

2.
4 counts in—4 counts out (2 times)
3 counts in—4 counts out (2 times)
2 counts in—4 counts out (2 times)
1 count in—4 counts out (repeat as many times as possible)

3.
4 counts in—4 counts out (2 times)
4 counts in—3 counts out (2 times)
4 counts in—2 counts out (2 times)
4 counts in—1 count out (repeat as many times as possible)

4.
4 counts in—4 counts out (2 times)
3 counts in—3 counts out (2 times)
2 counts in—2 counts out (2 times)
1 count in—1 count out (repeat as many times as possible)

5. "Bow and Arrow" Breathe in as you pull an imaginary bow back, take two more quick breaths, and then let go of the bow's string and breathe out. Do this both right- and left-handed.

6. "Pitching a Ball" Breathe in as you are pulling your arm back to through the imaginary ball, take two more quick breaths, and then throw the ball and blow everything out. Do this both right- and left-handed.

7. "Blowing a Paper Airplane" Toss the airplane slowly as you blow gently. Follow completely through with the hand as you envision the paper airplane flying with your breath.

8. "Throwing Darts" Blow out as your throw an imaginary dart.

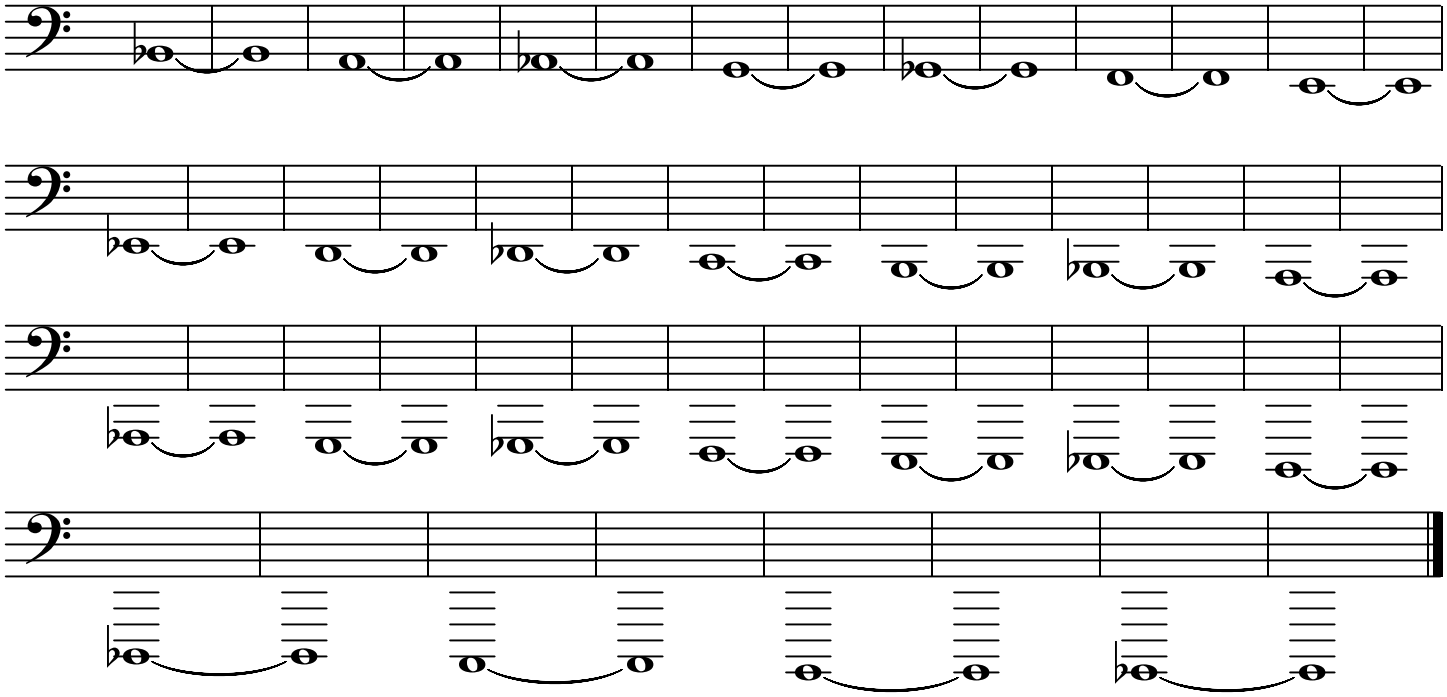
9. Breathe in for 8 counts, hold it for 8 counts (as you do this, keep the chest and mouth open), and then blow out for 8 counts. As you progress, increase the length of the hold.

10. In for 4, hold for 4, push out half of the air, hold for 2, and then push out the rest of the air.

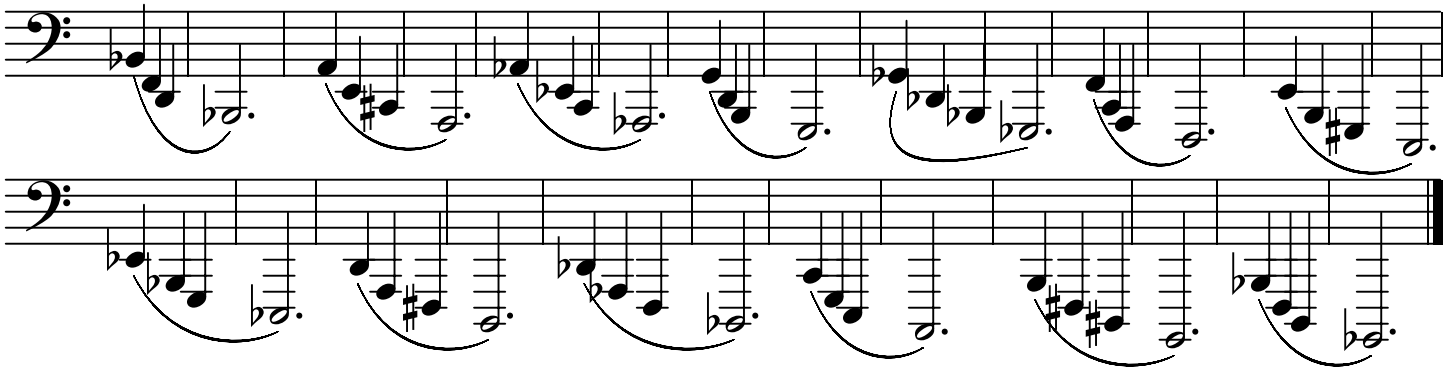
11. Blow everything out in 1 count, and then push out 2 extra breaths.

Mouthpiece Buzzing

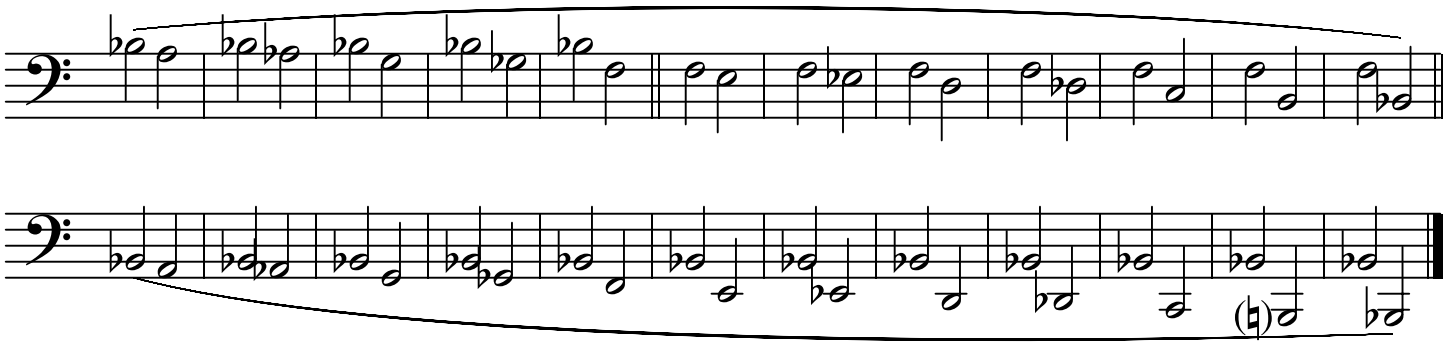
12. Descending Long Tones mm=100-120



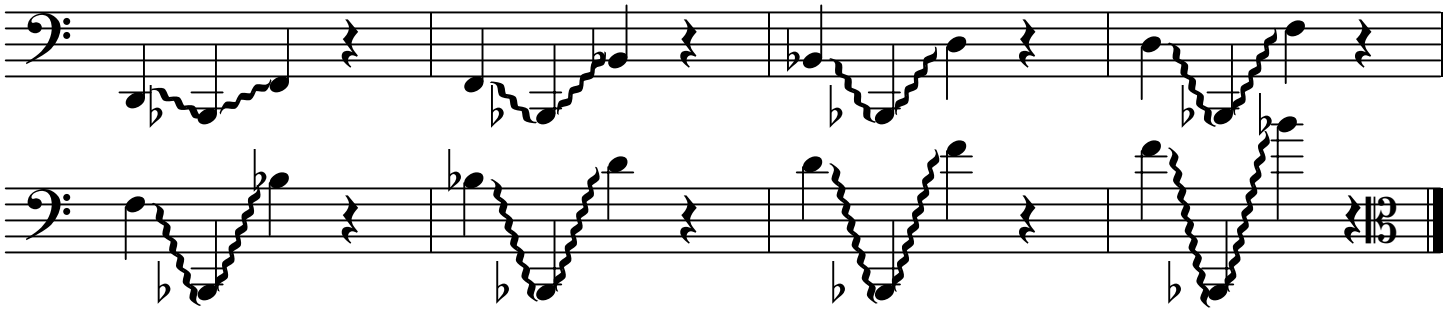
13. Descending Triads mm=100-120



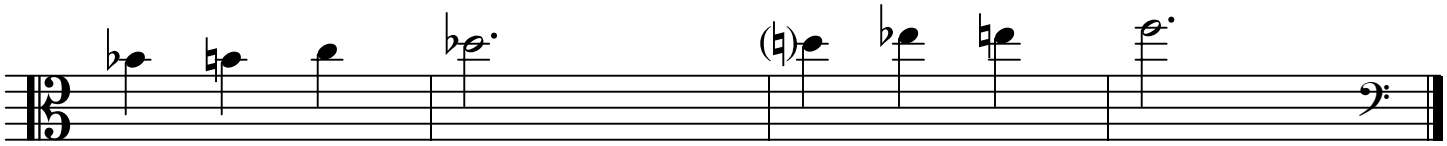
14. "Short" Long Tones mm=100-120



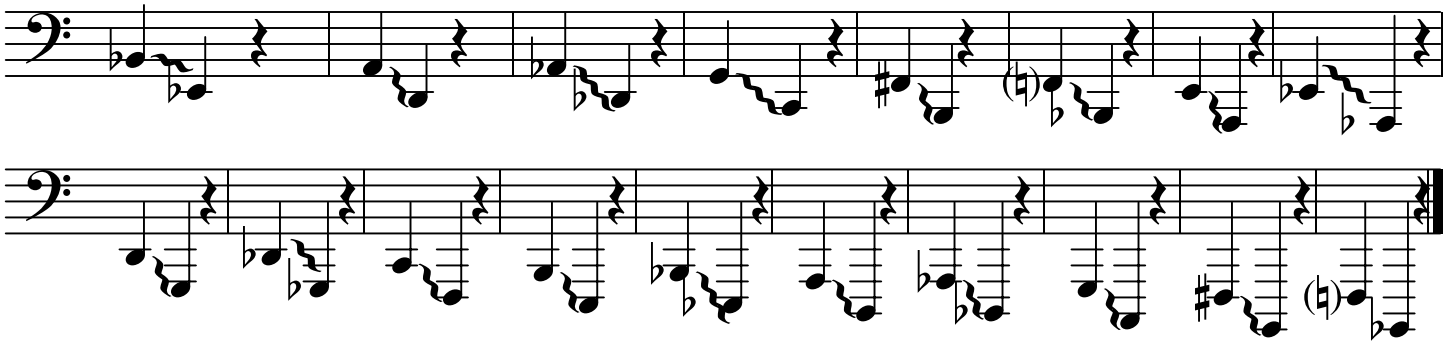
15. Slow Glissandi mm=75-90
Allow all pitches to sound between each note.



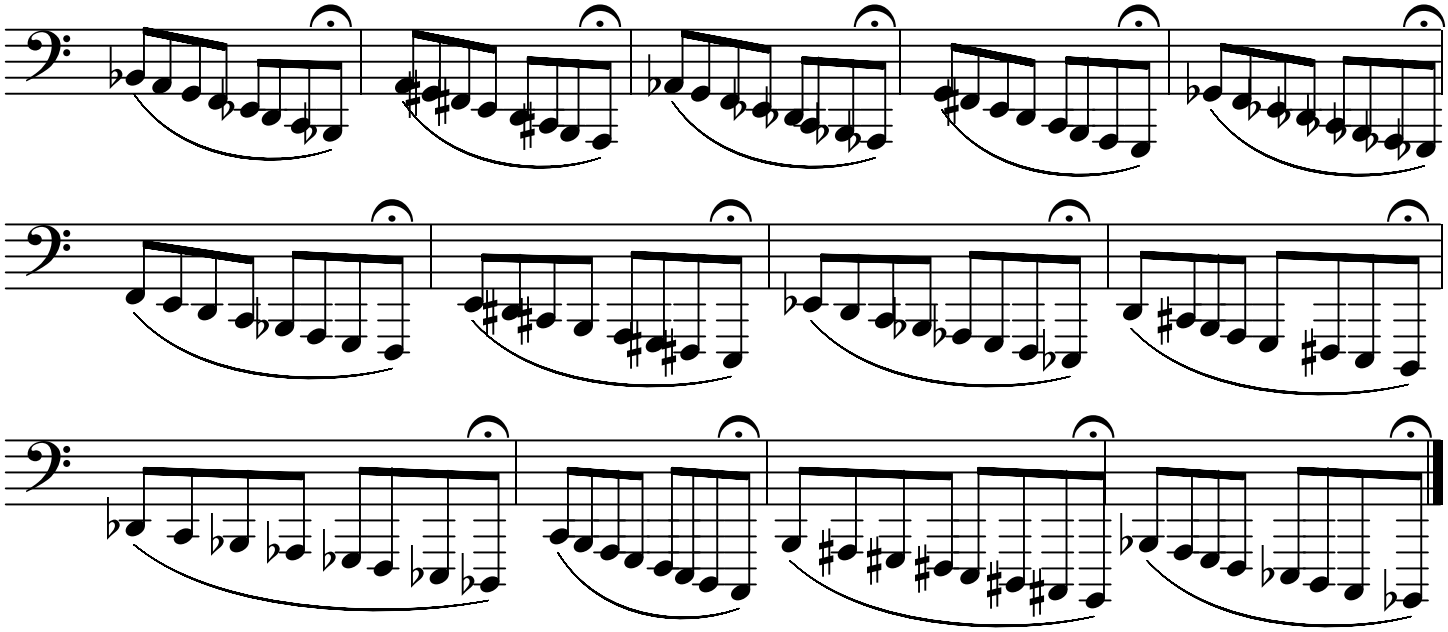
16. Upper-Range Stretcher mm=100-120



17. Descending Glissandi mm=100-120
Allow all pitches to sound between each note.

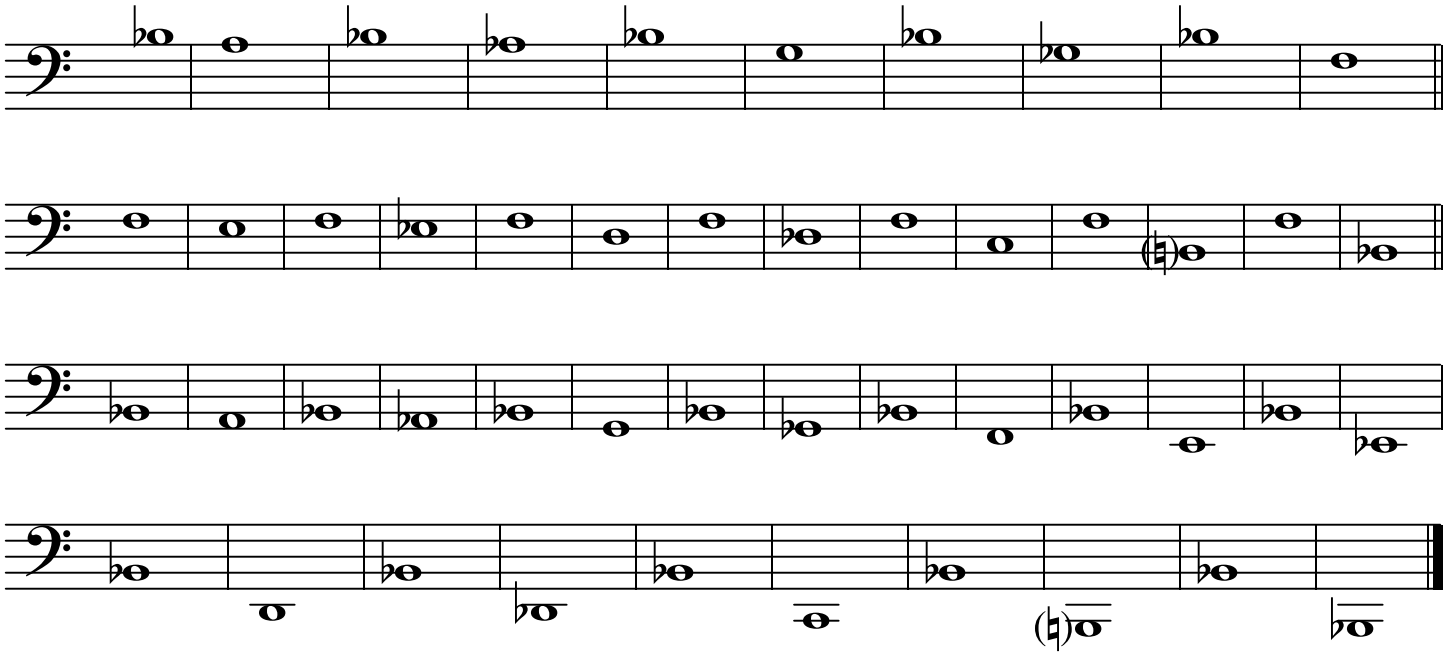


18. Descending Major Scales mm=100-120

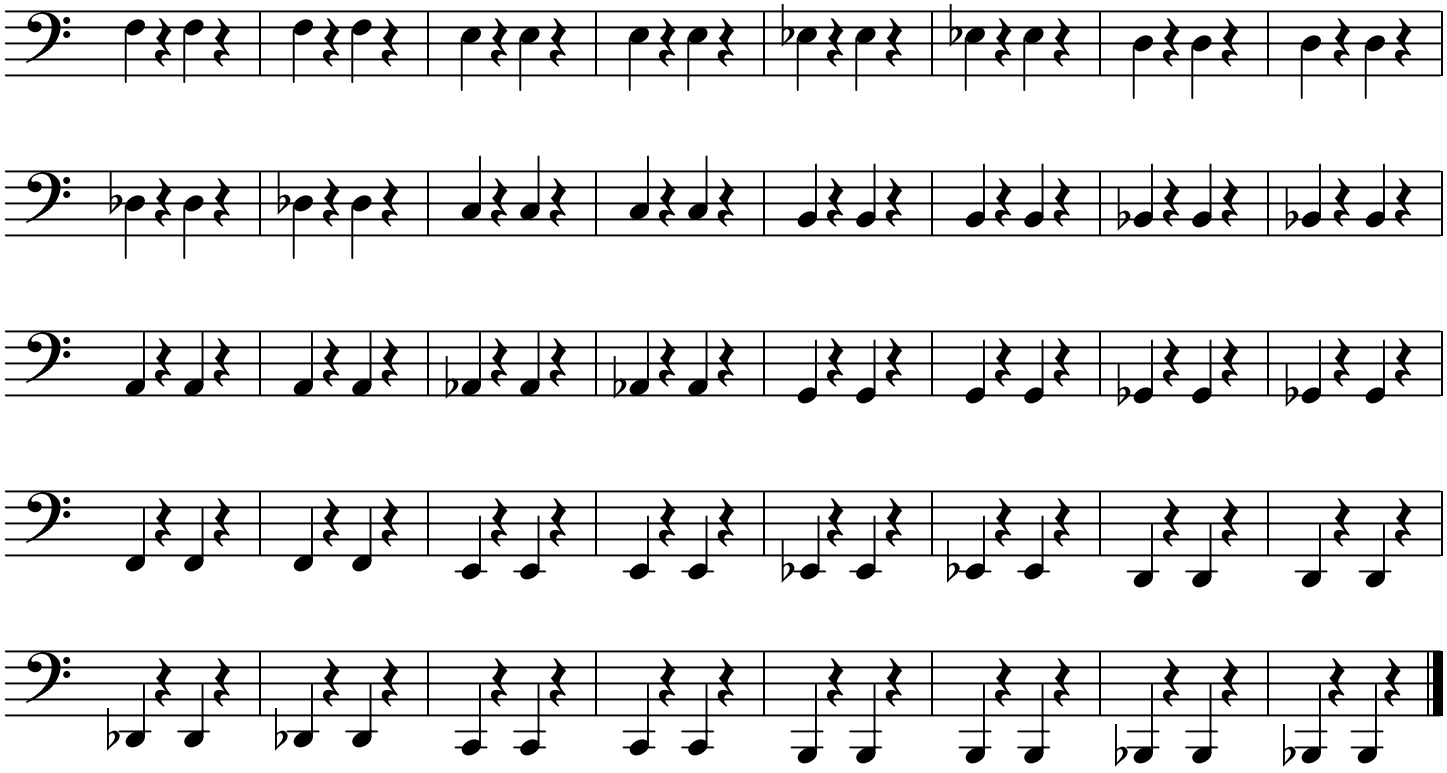


Exercises "On the Horn"

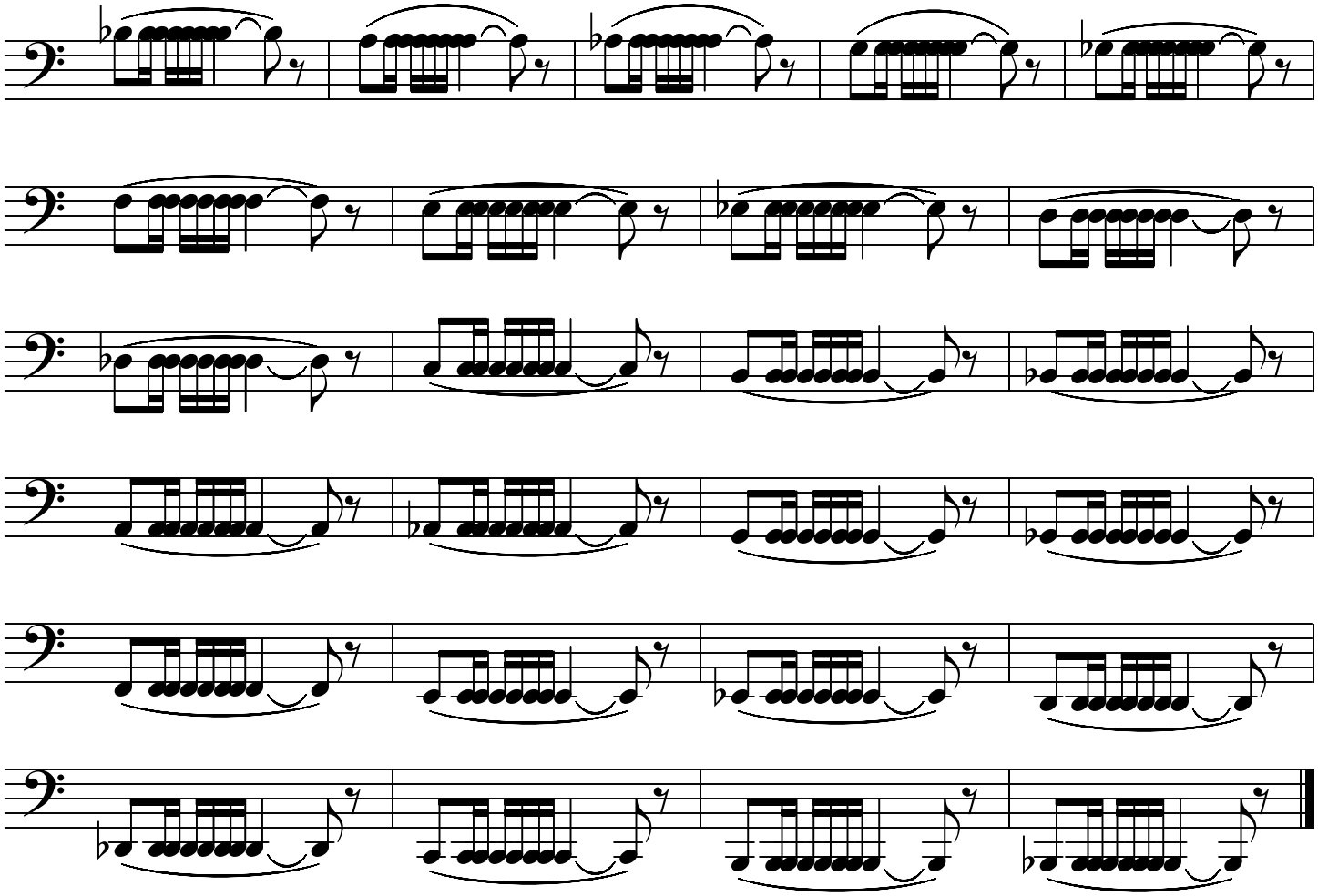
19. Long Tones mm=60-120



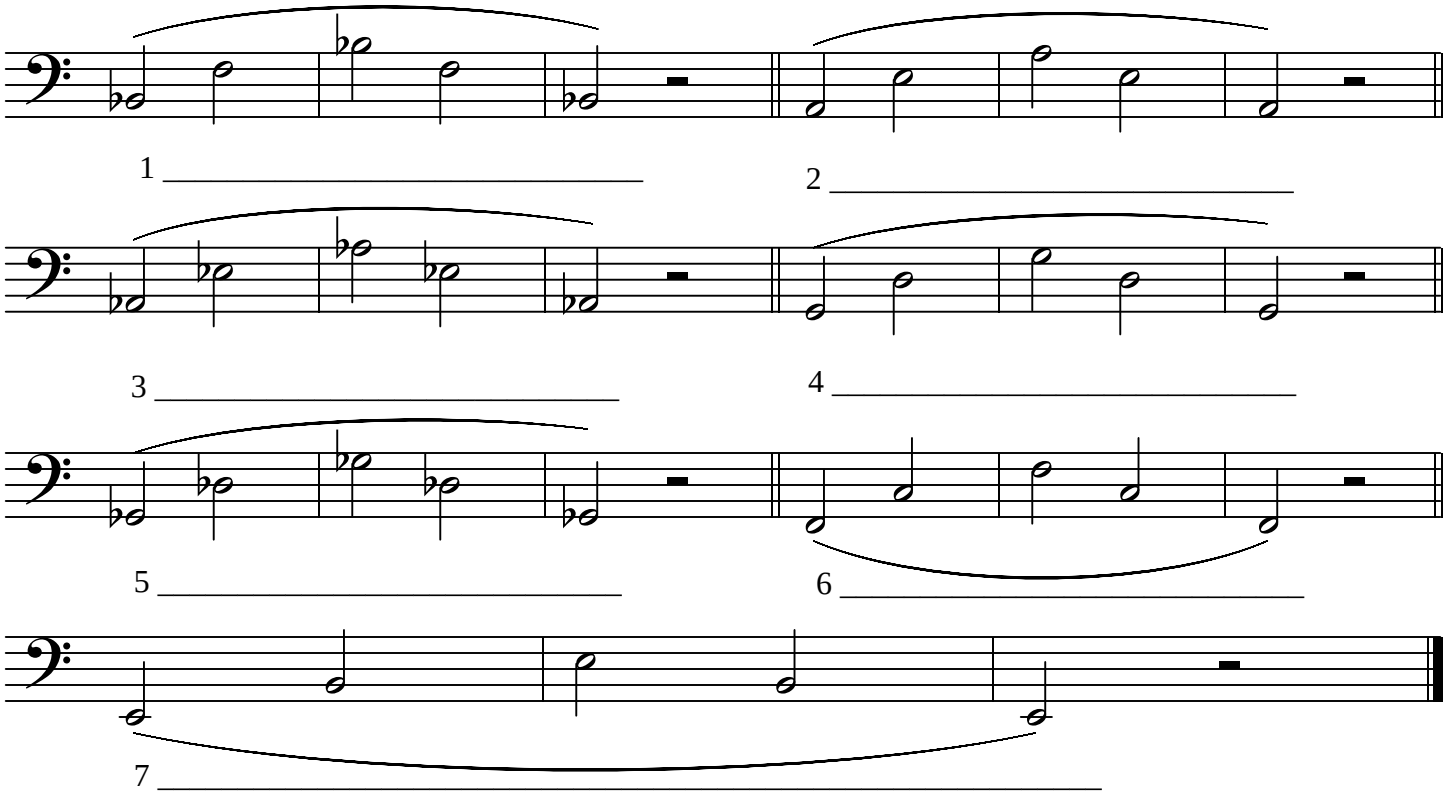
20. Separated Quarter Notes mm=60-120



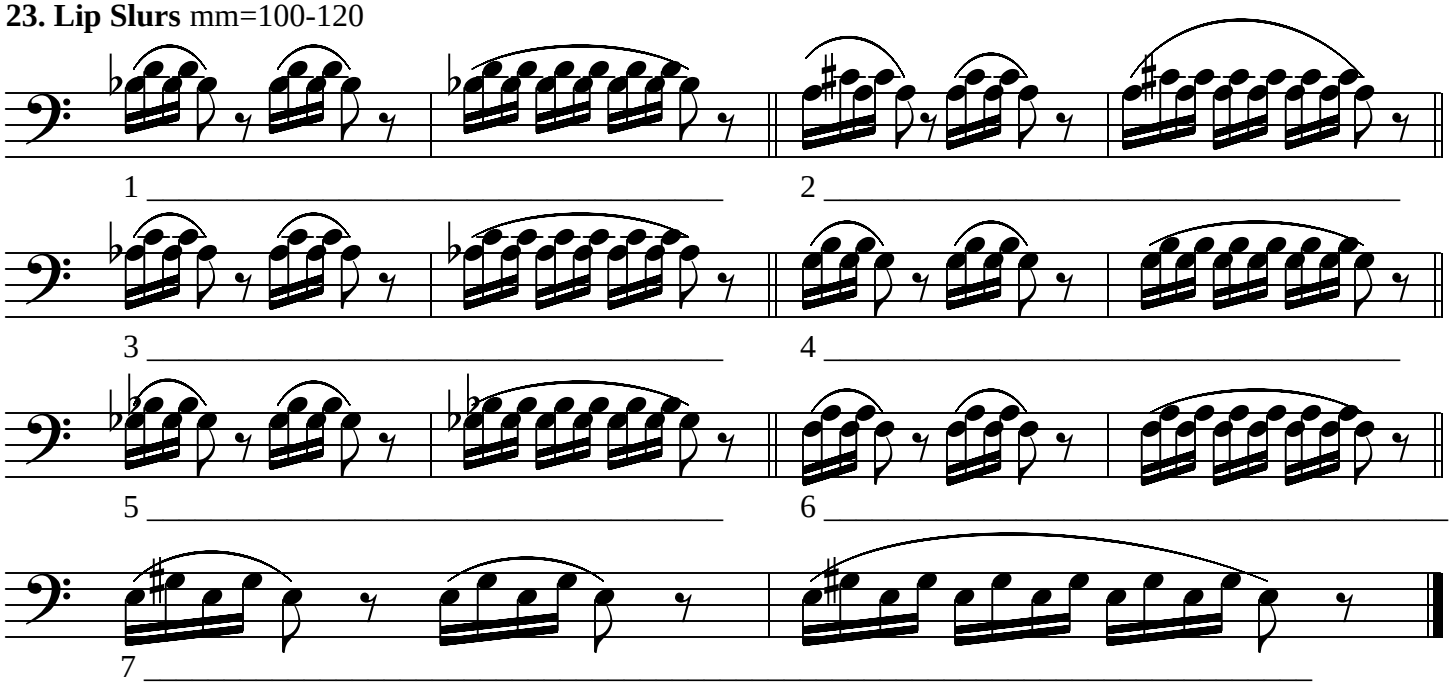
21. Legato Tonguing mm=100-120



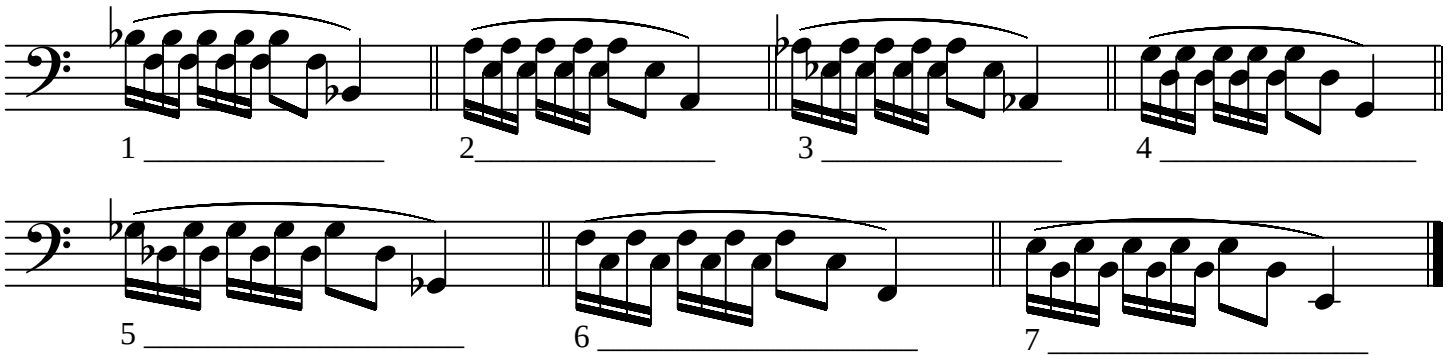
22. Lip Slurs mm=100-120



23. Lip Slurs mm=100-120

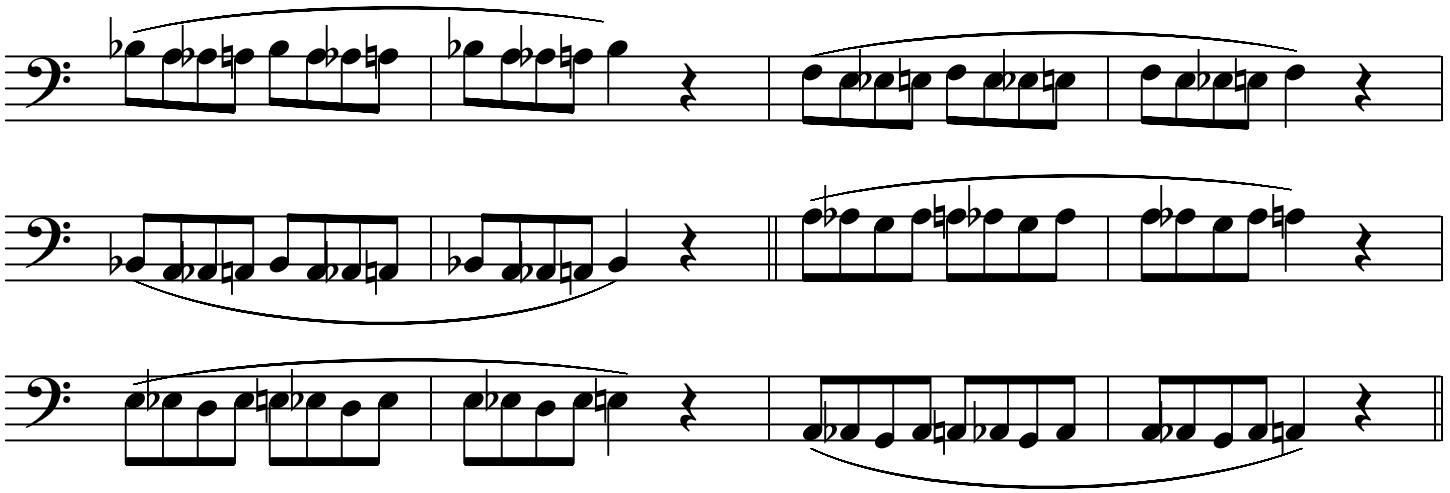


24. Lip Slurs mm=100-120



25. Slide Placement/Intonation mm=100-120

Remain in the same partial during each two-bar phrase, using alternate positions where necessary.



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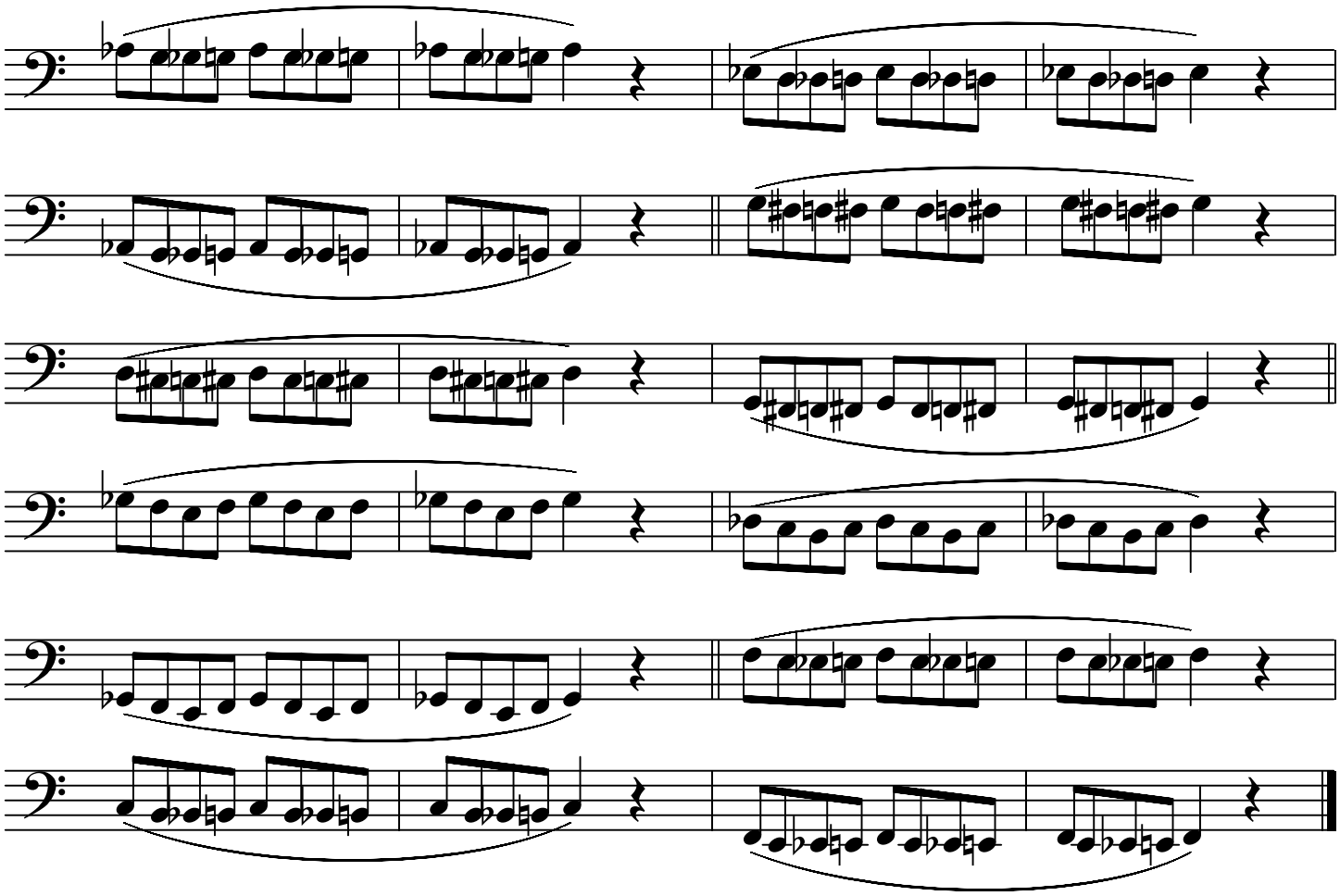
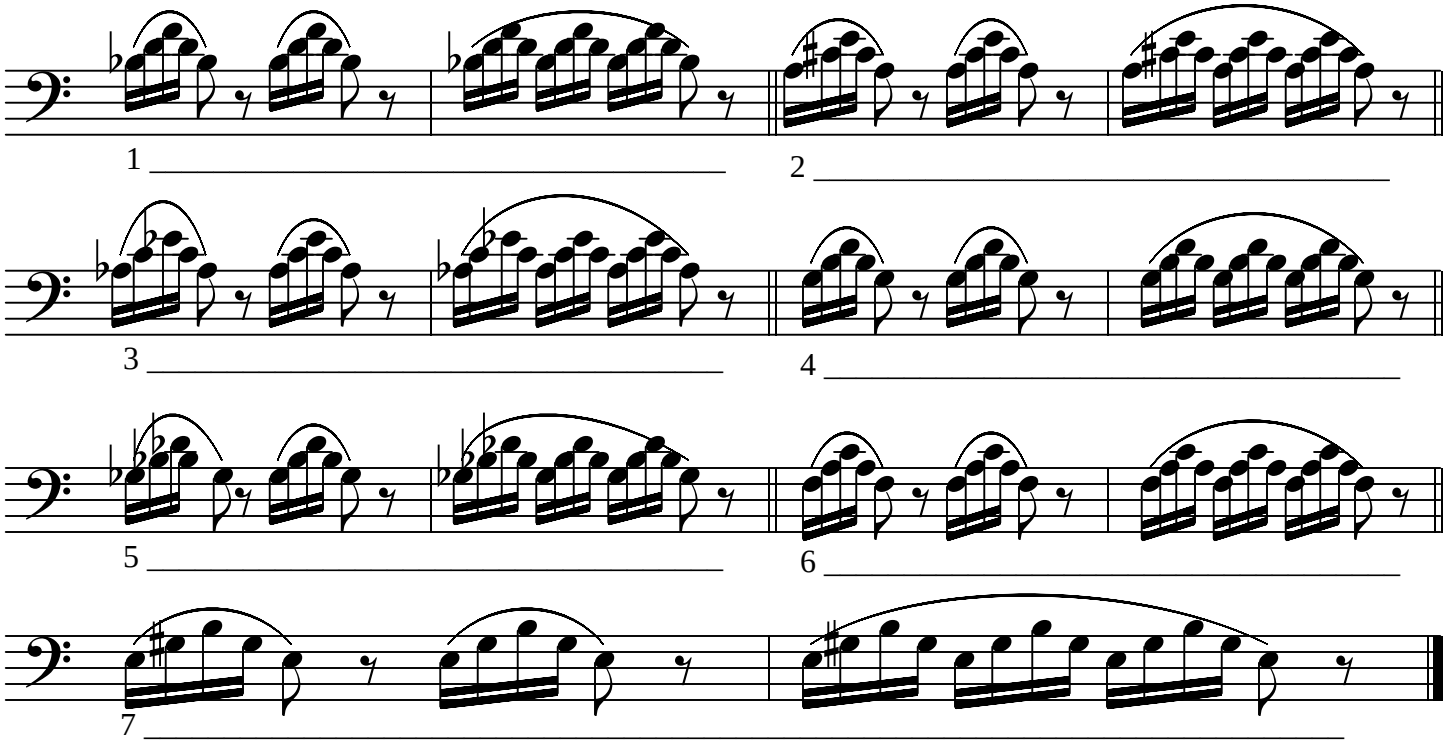
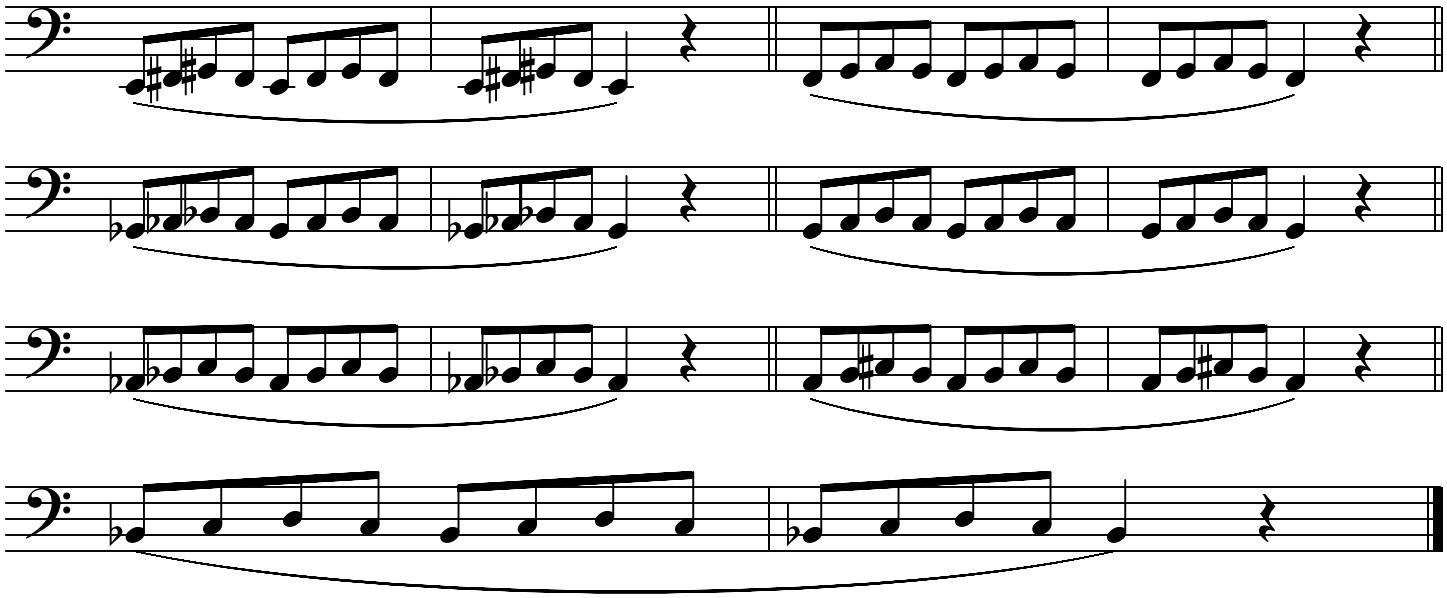


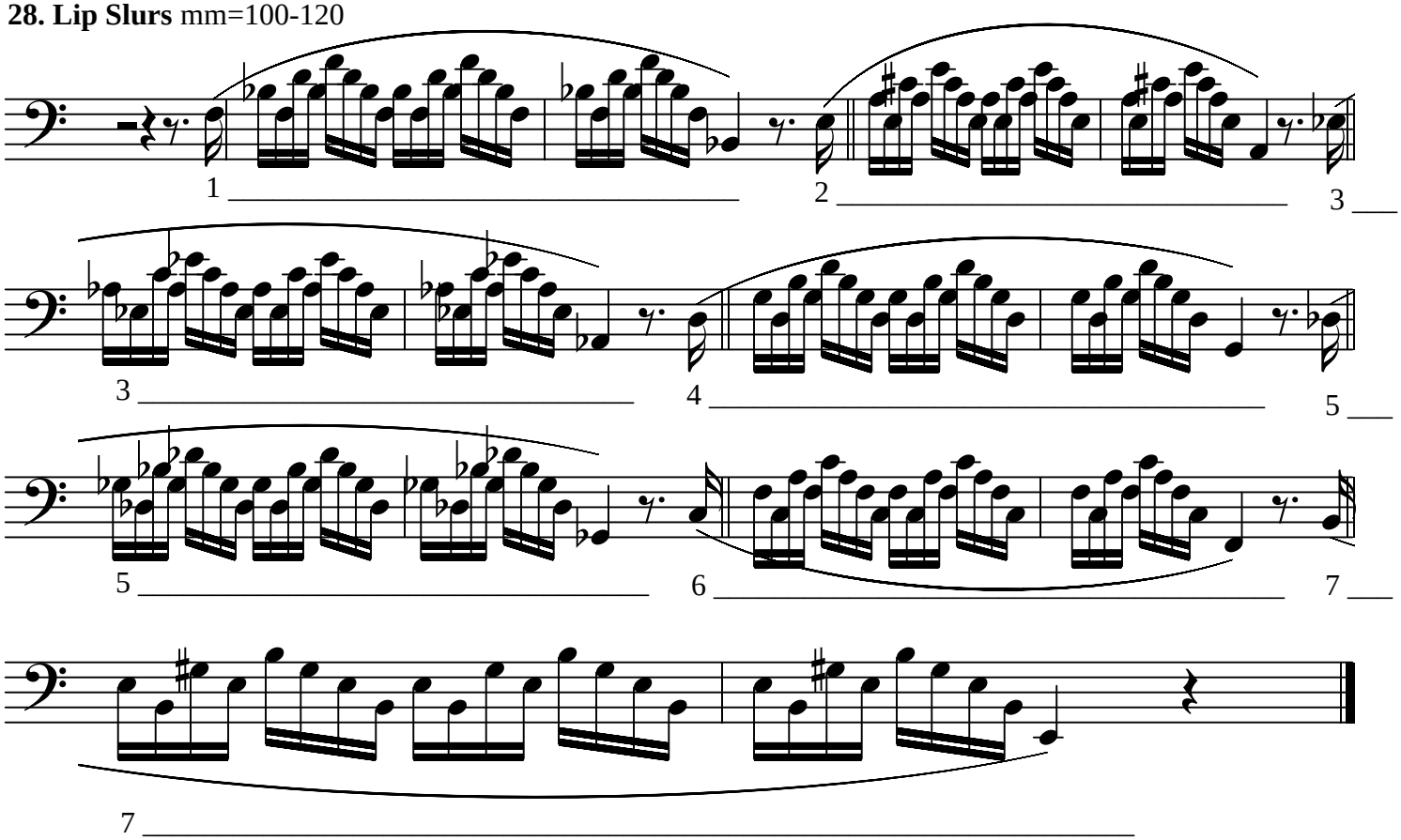
26. Lip Slurs mm=100-120



27. Slide Placement/Intonation mm=100-120

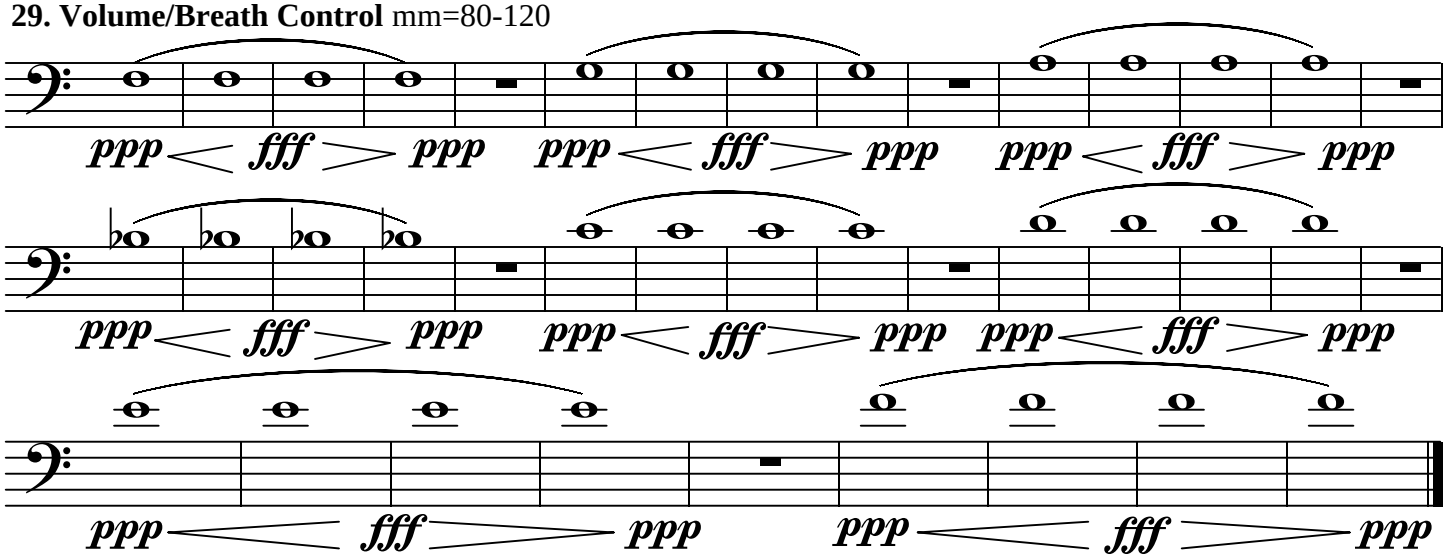


28. Lip Slurs mm=100-120

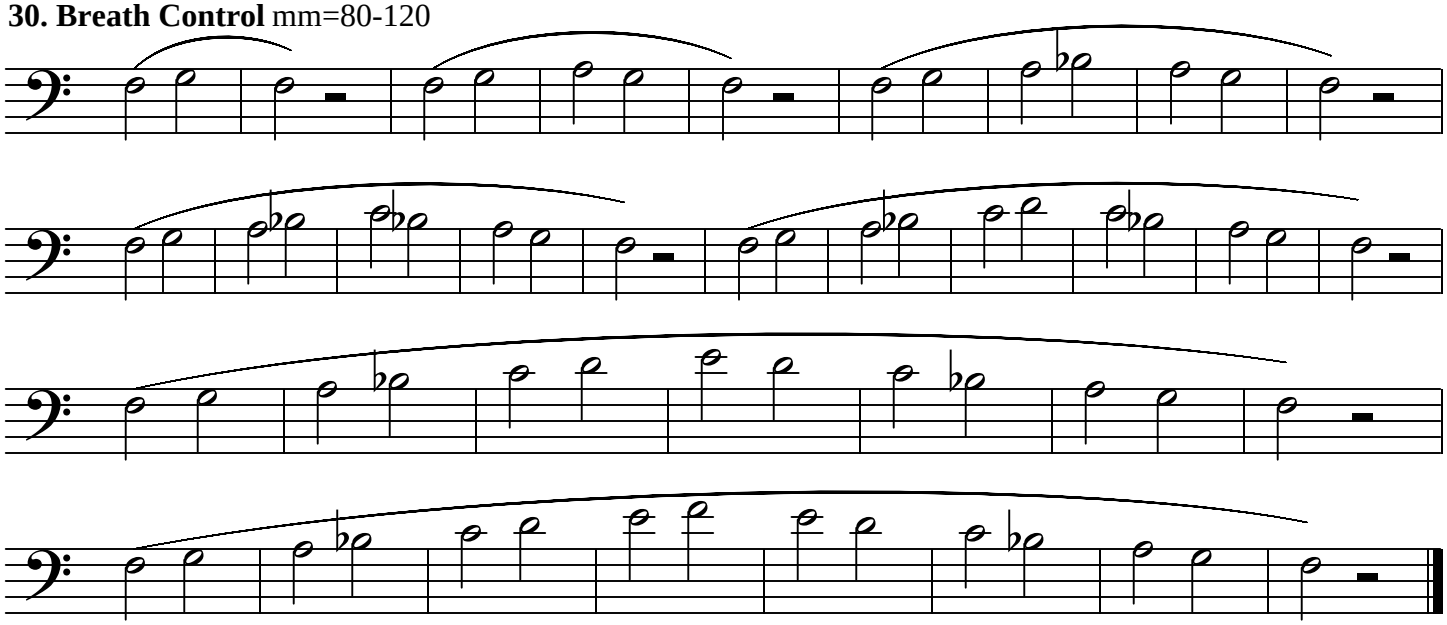


For exercises 29-35 use a different scale every day. The F Major scale is used here only as an example.

29. Volume/Breath Control mm=80-120

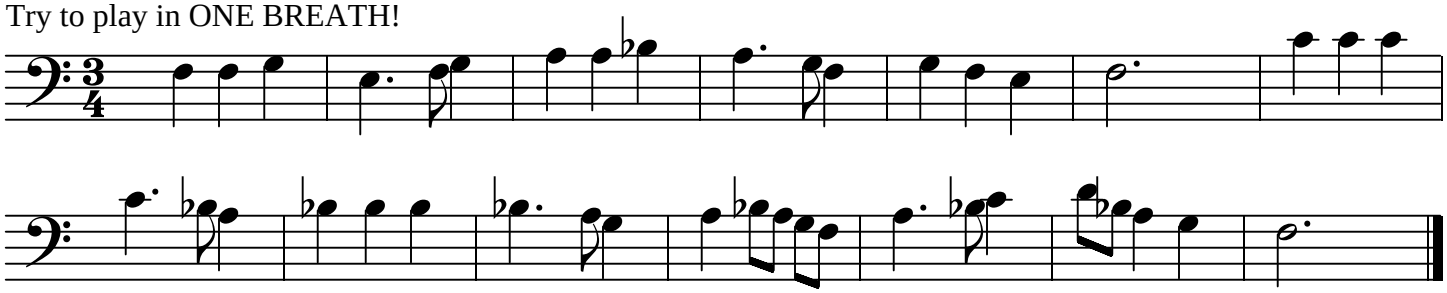


30. Breath Control mm=80-120

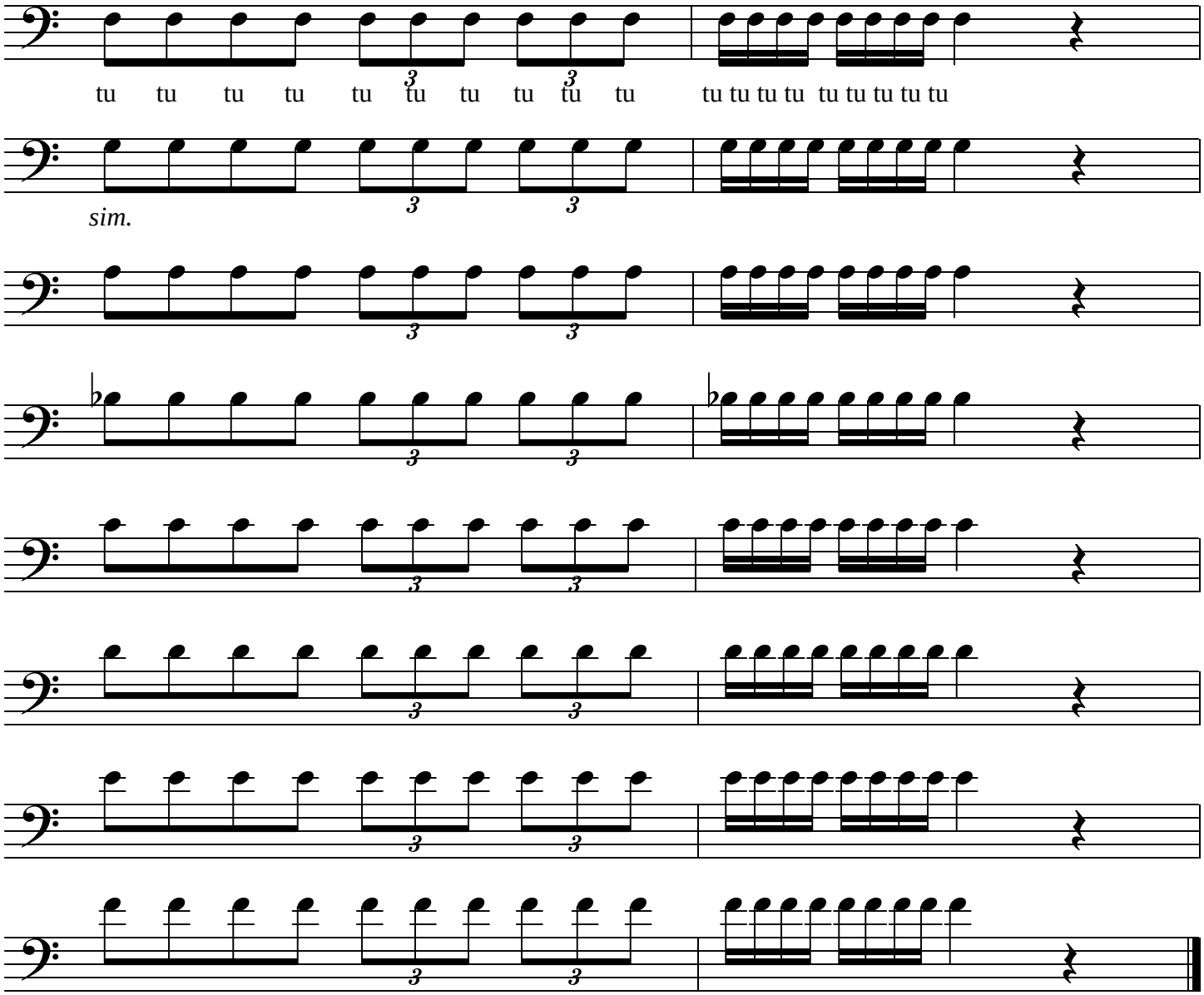


31. Breath Control -- "America" mm=100-140

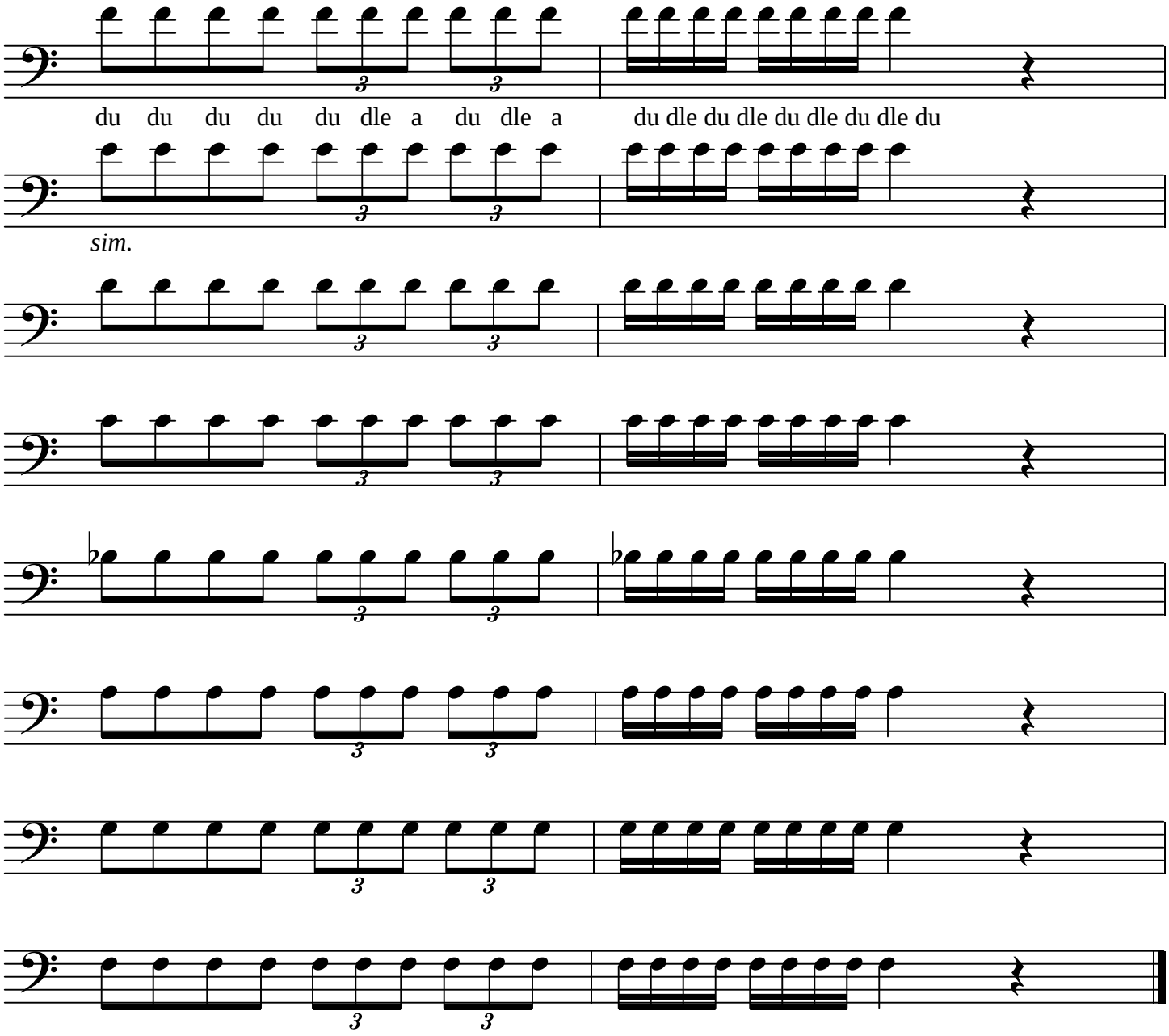
Try to play in ONE BREATH!



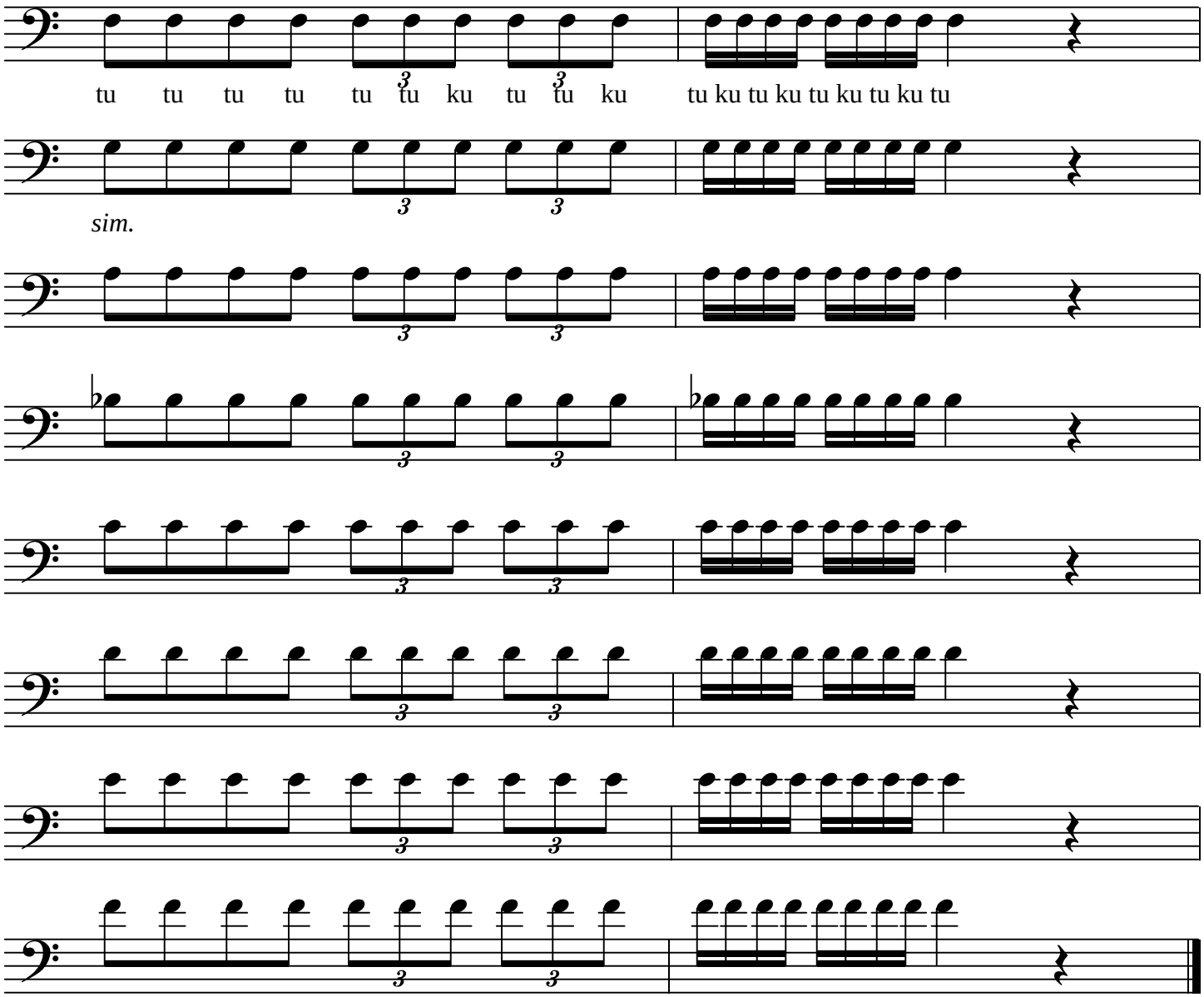
32. Tonguing Speed -- Single Tonguing mm=100-140



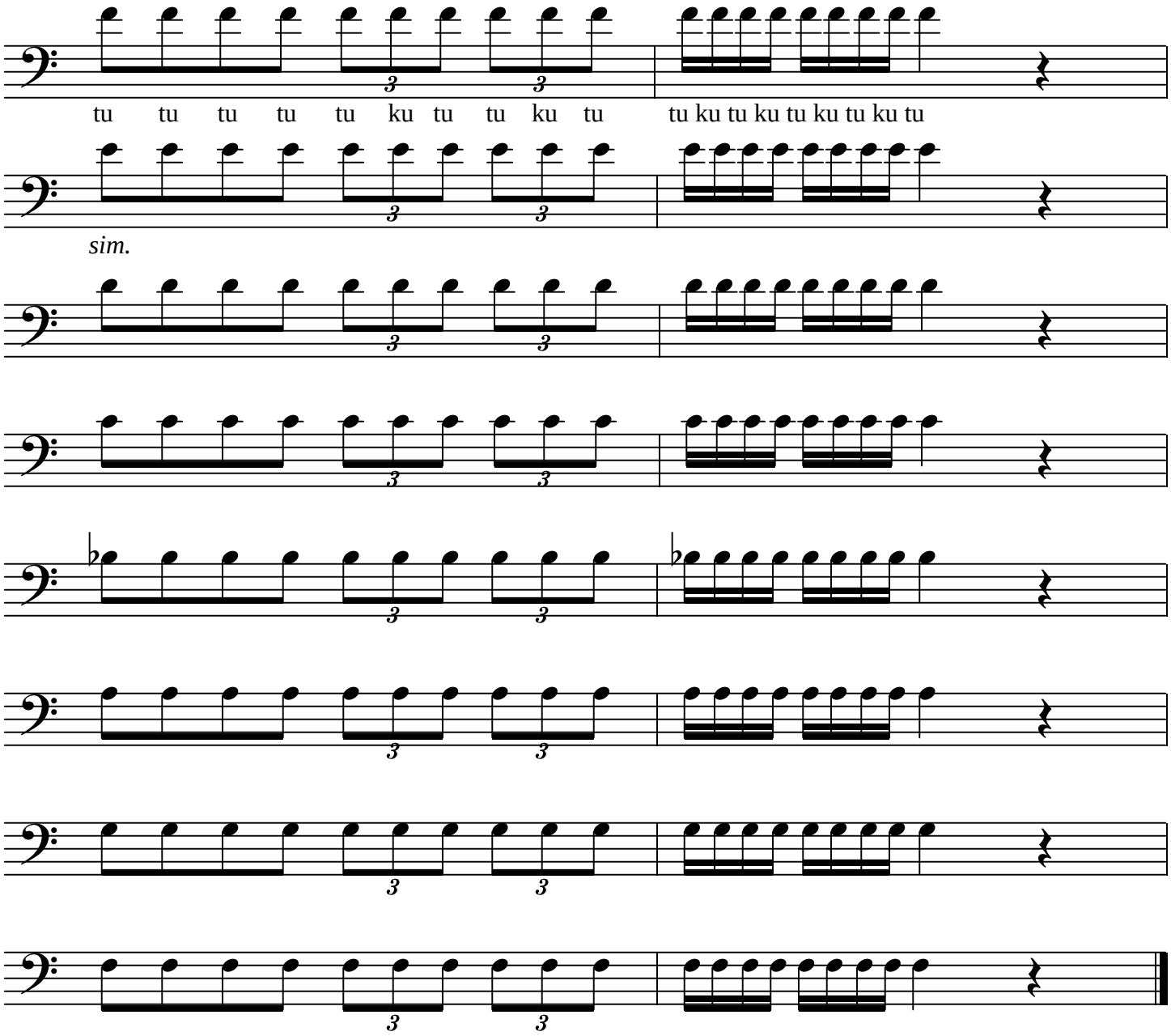
33. Tonguing Speed -- Doodle Tonguing mm=120-175



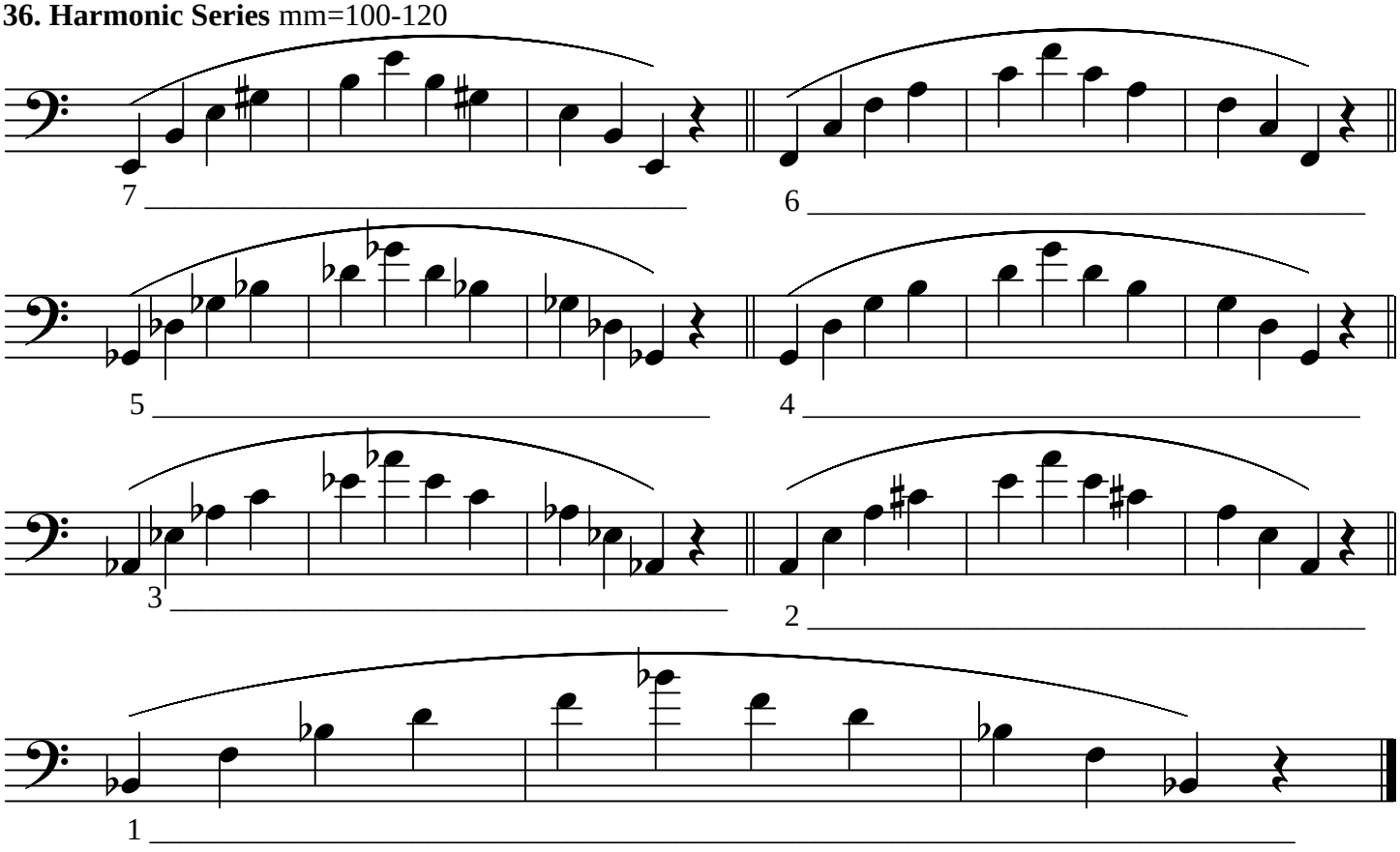
34. Tonguing Speed -- Multiple Tonguing A mm=180-235



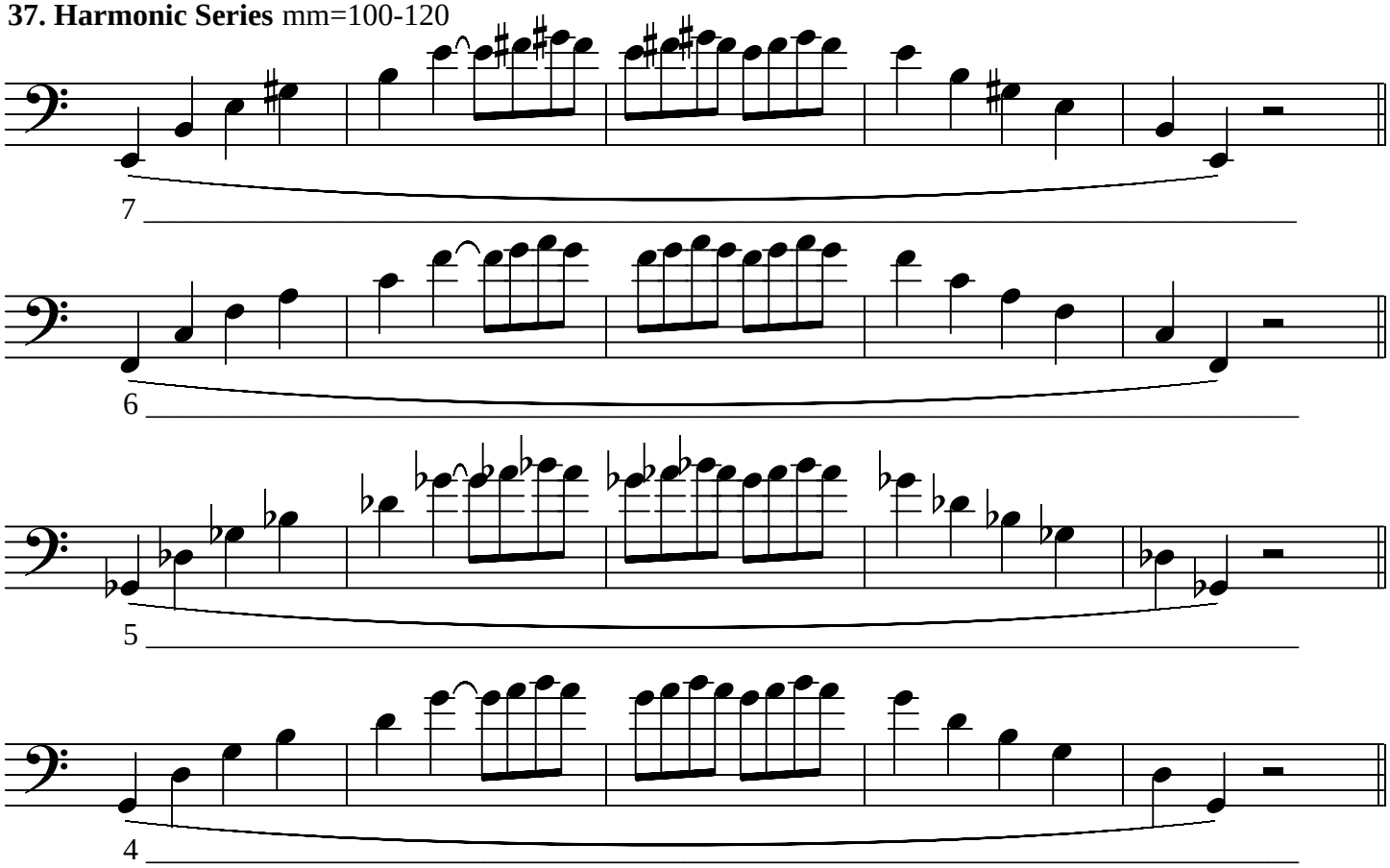
35. Tonguing Speed -- Multiple Tonguing B mm=180-235



36. Harmonic Series mm=100-120



37. Harmonic Series mm=100-120



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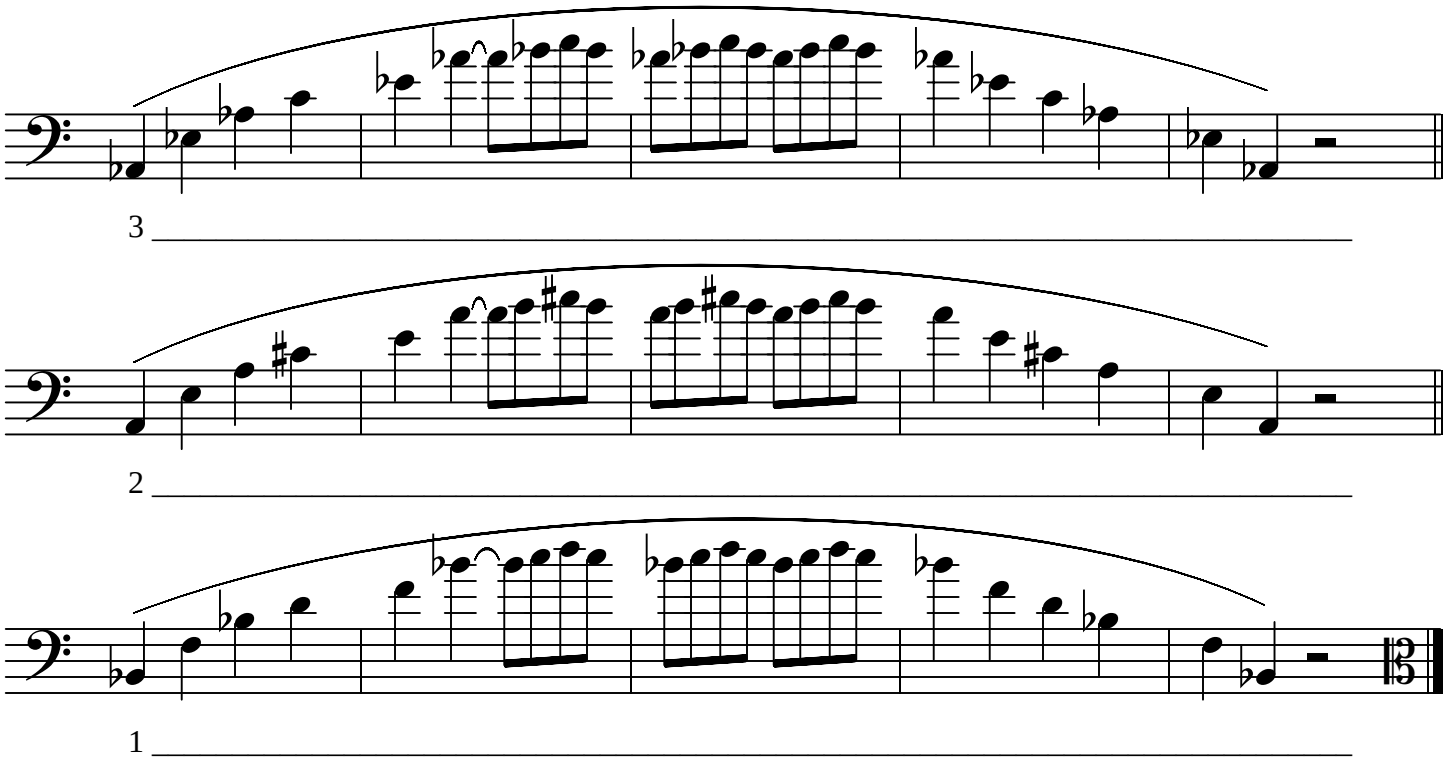
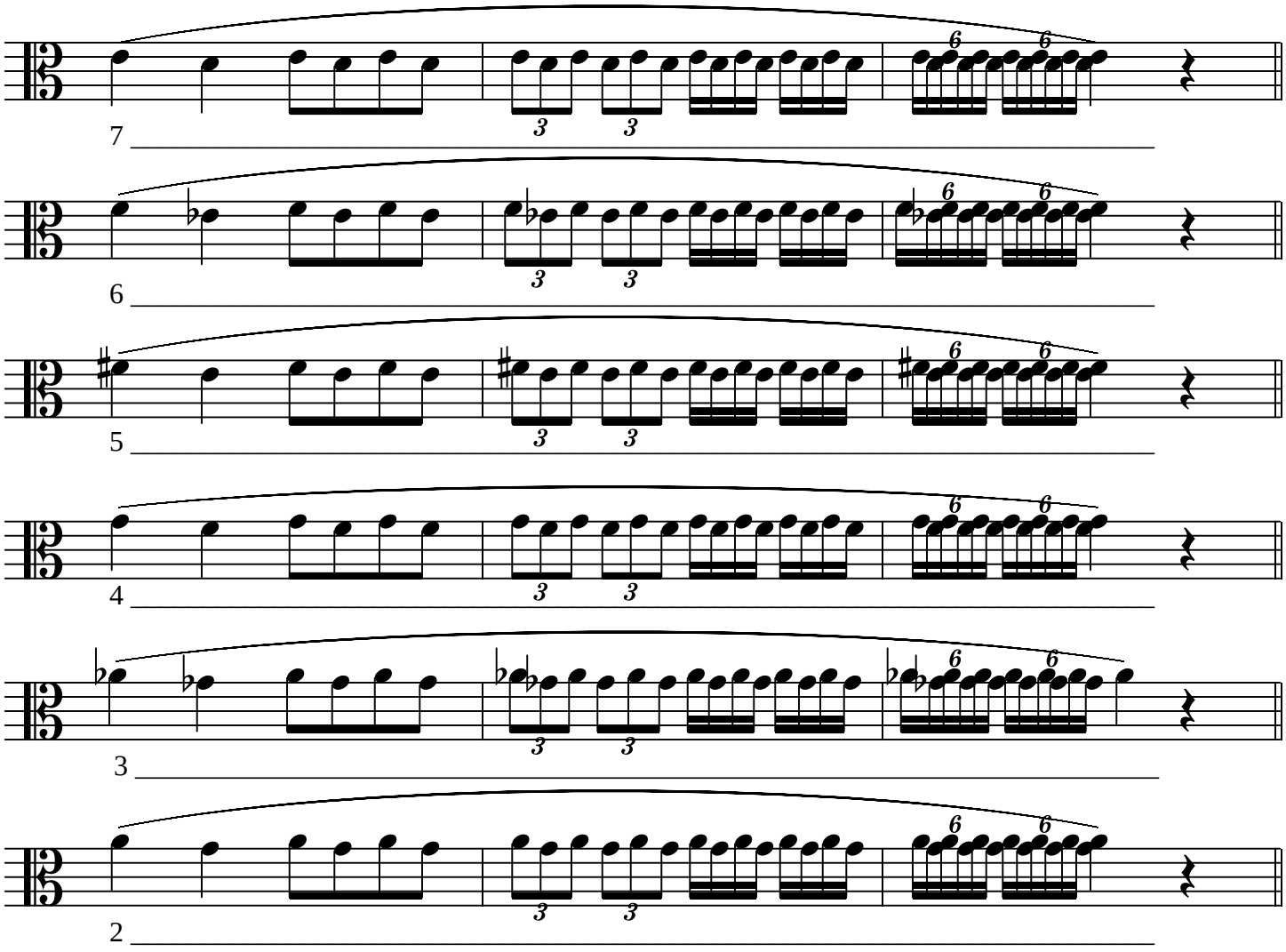


38. Lip Trills mm=120-160



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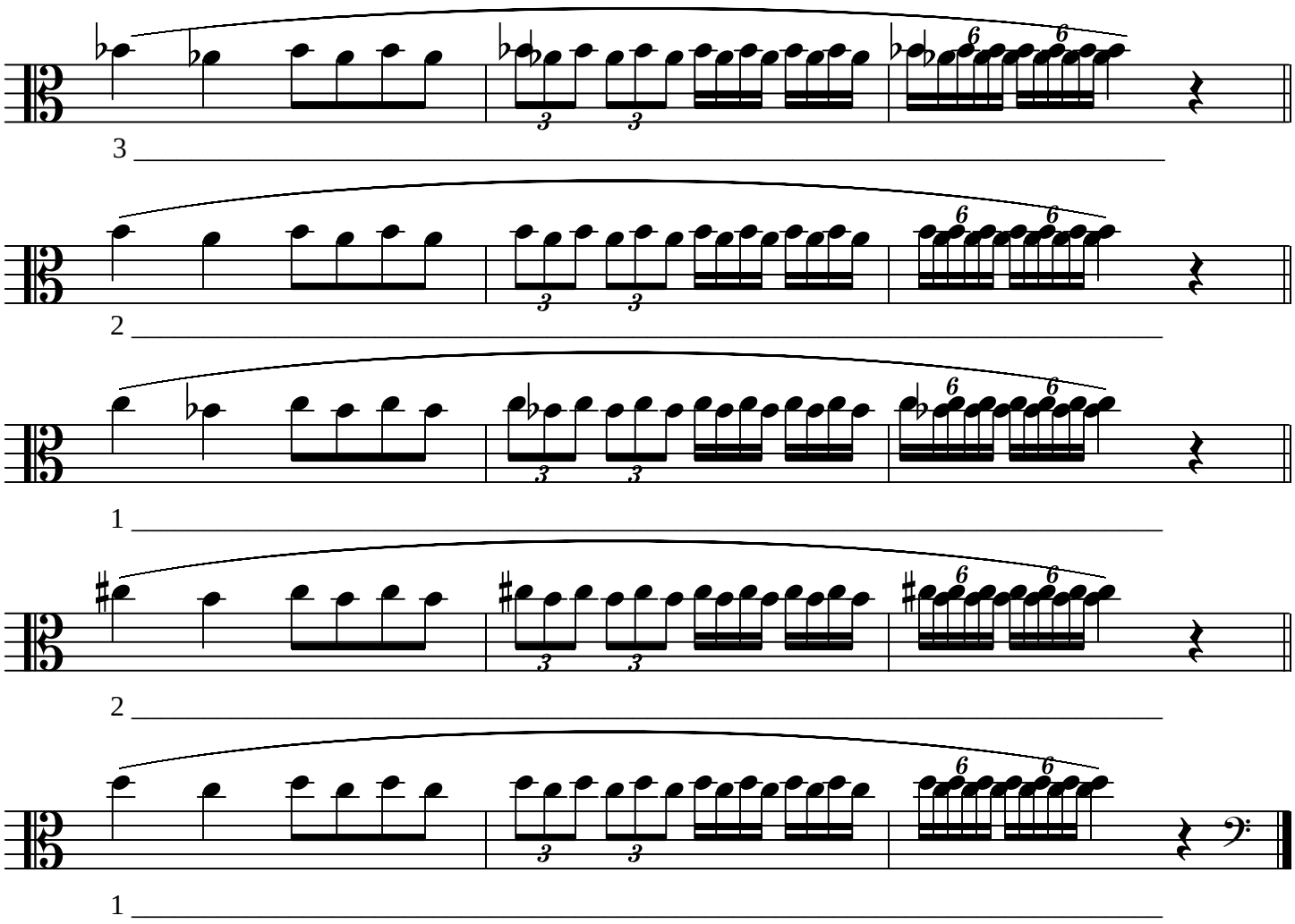
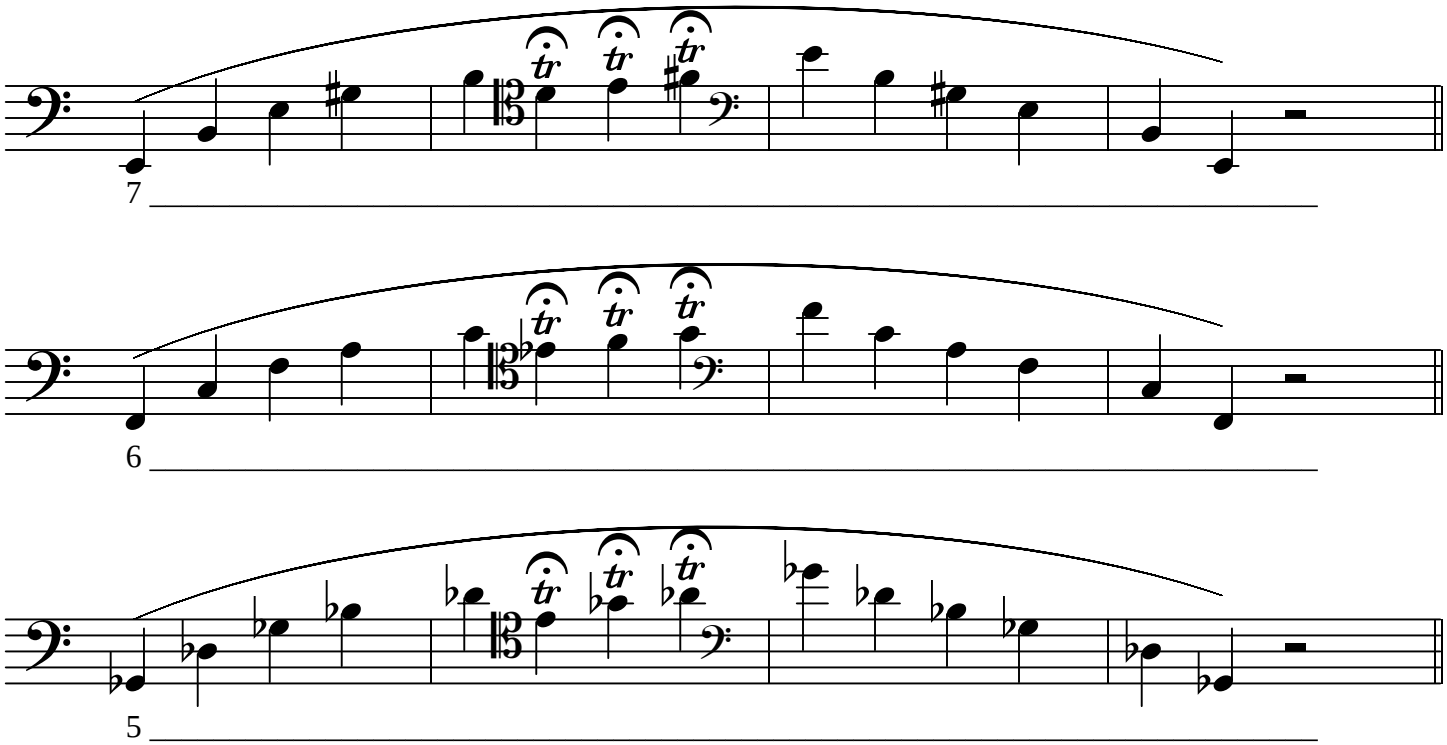


39. Harmonic Series with Lip Trills mm=100-120



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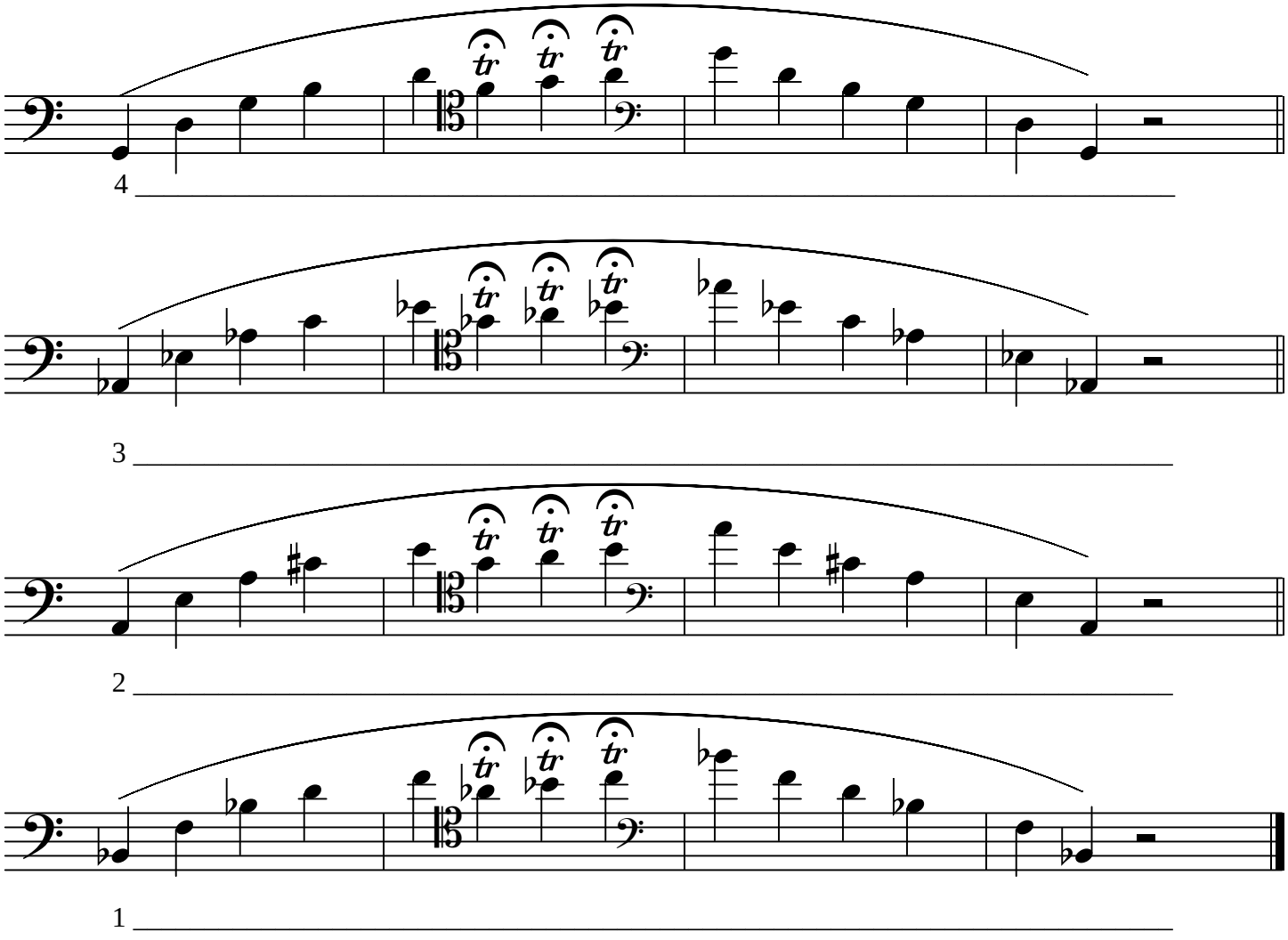
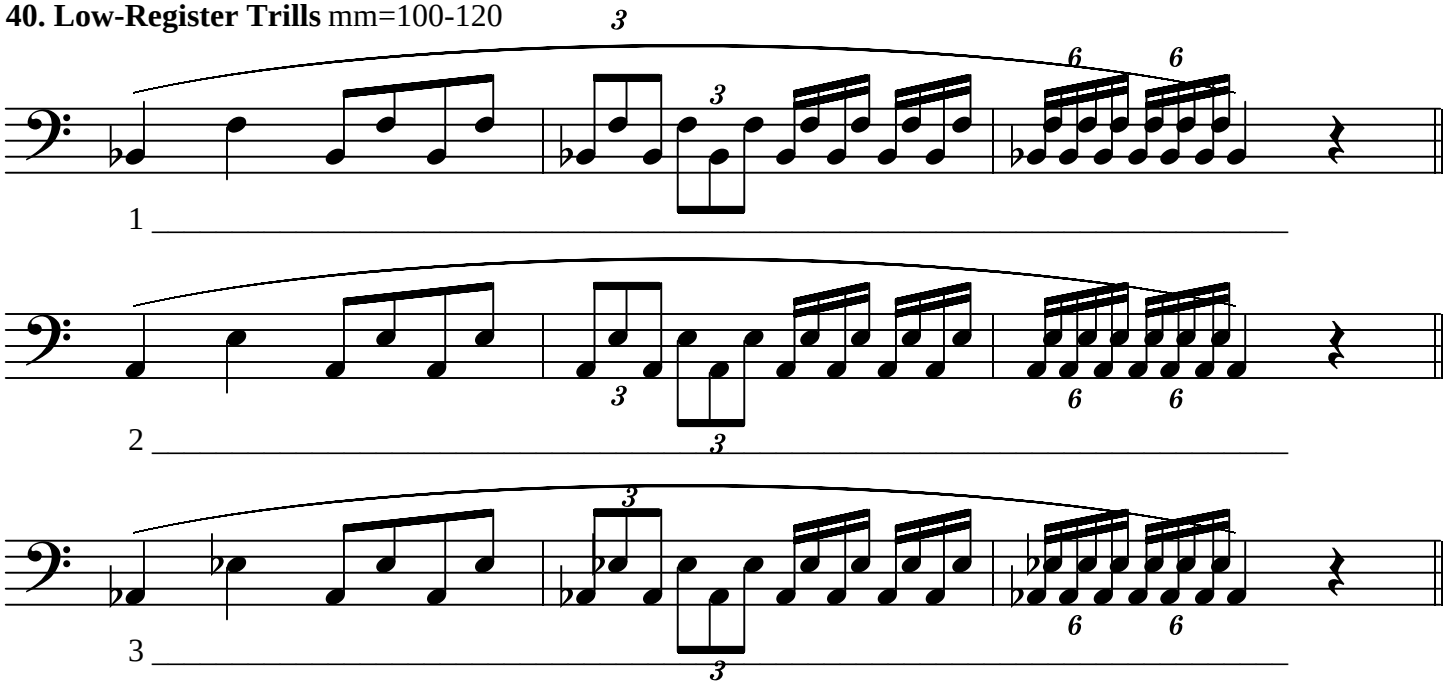


40. Low-Register Trills mm=100-120



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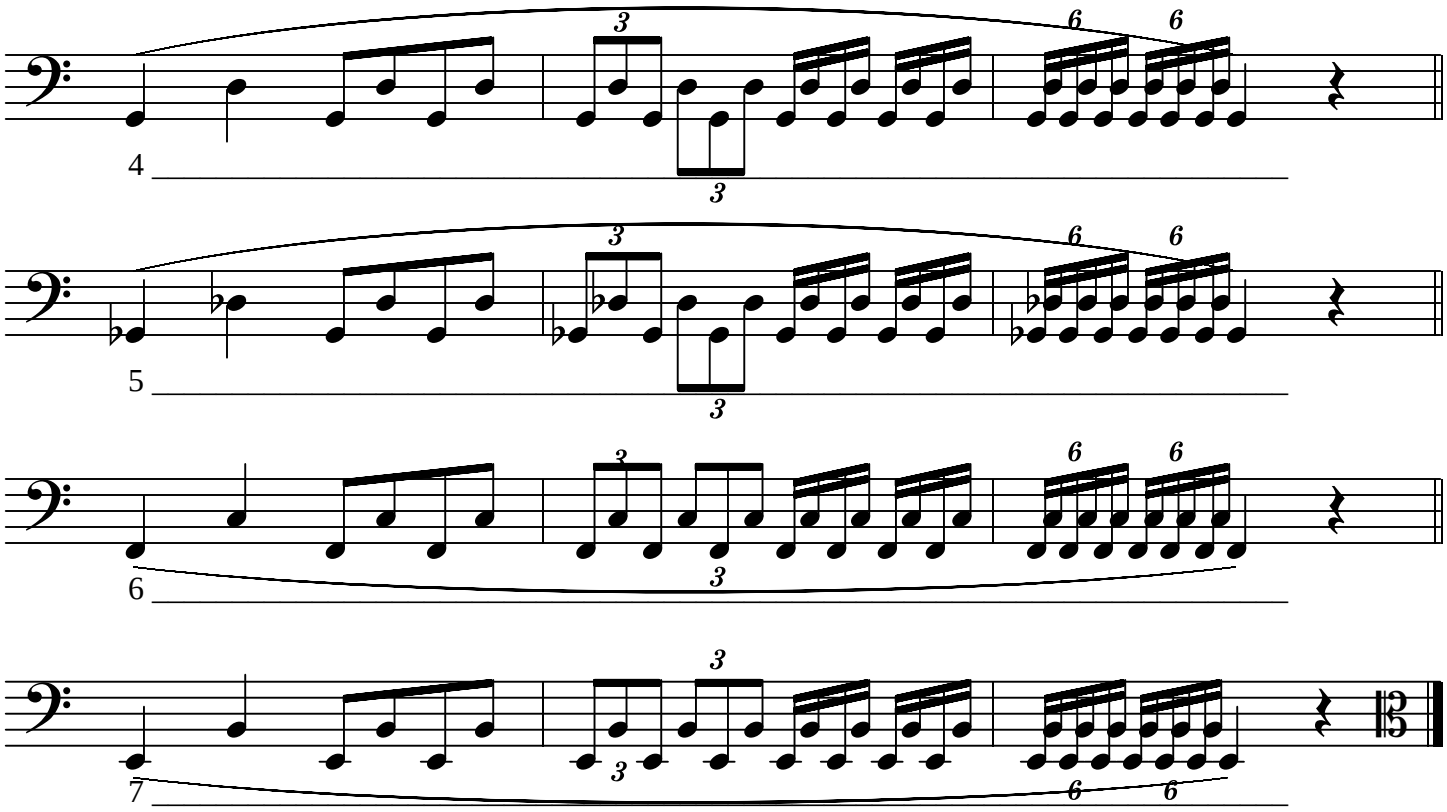
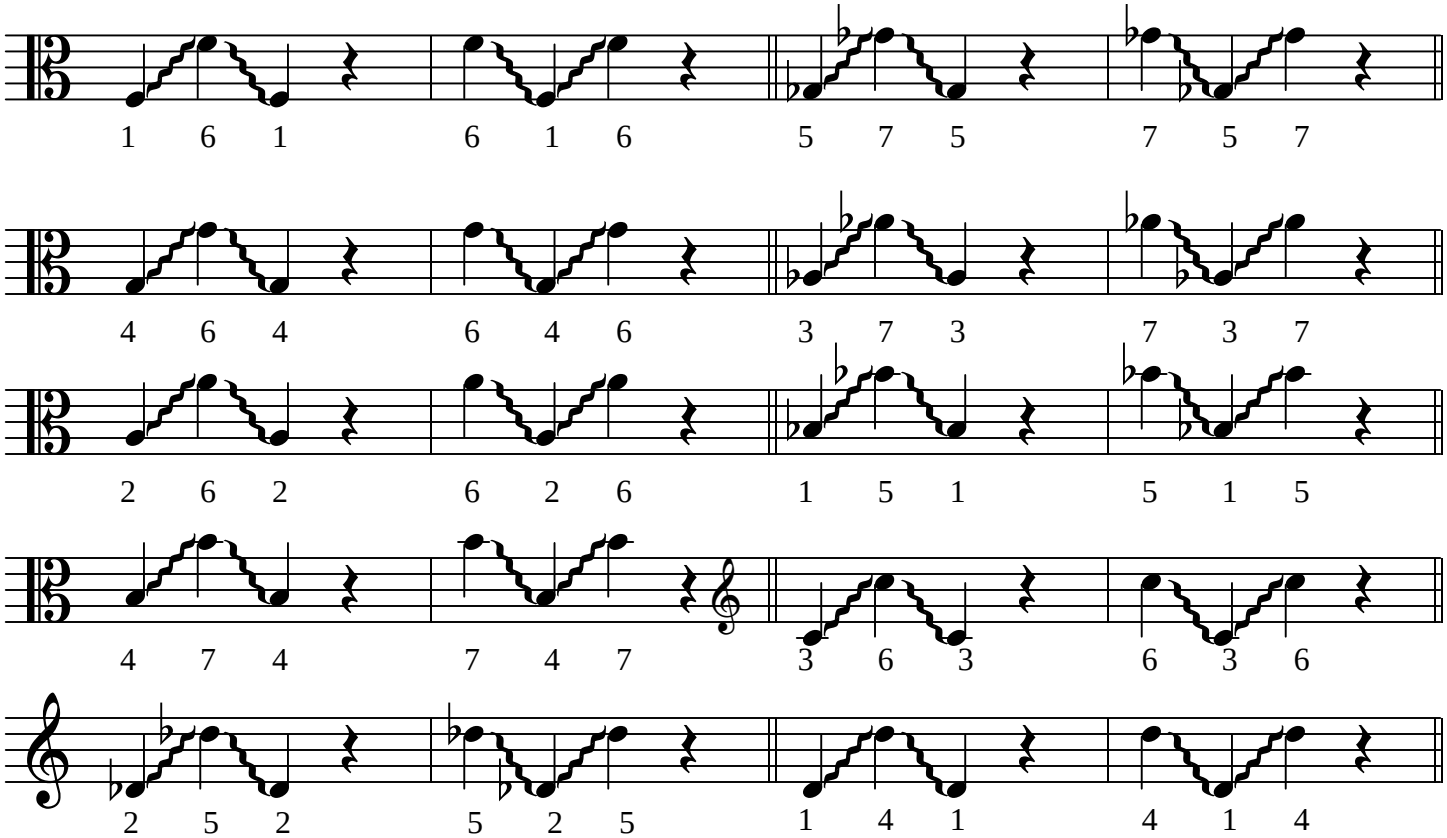


41. "Against the Grain" Glissandi mm=100-120
Allow all partials to sound between each pitch.



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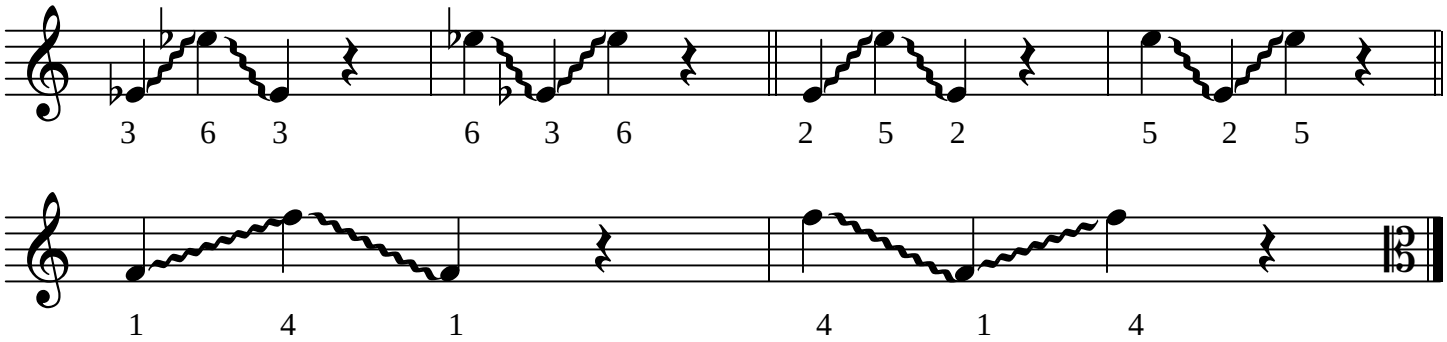
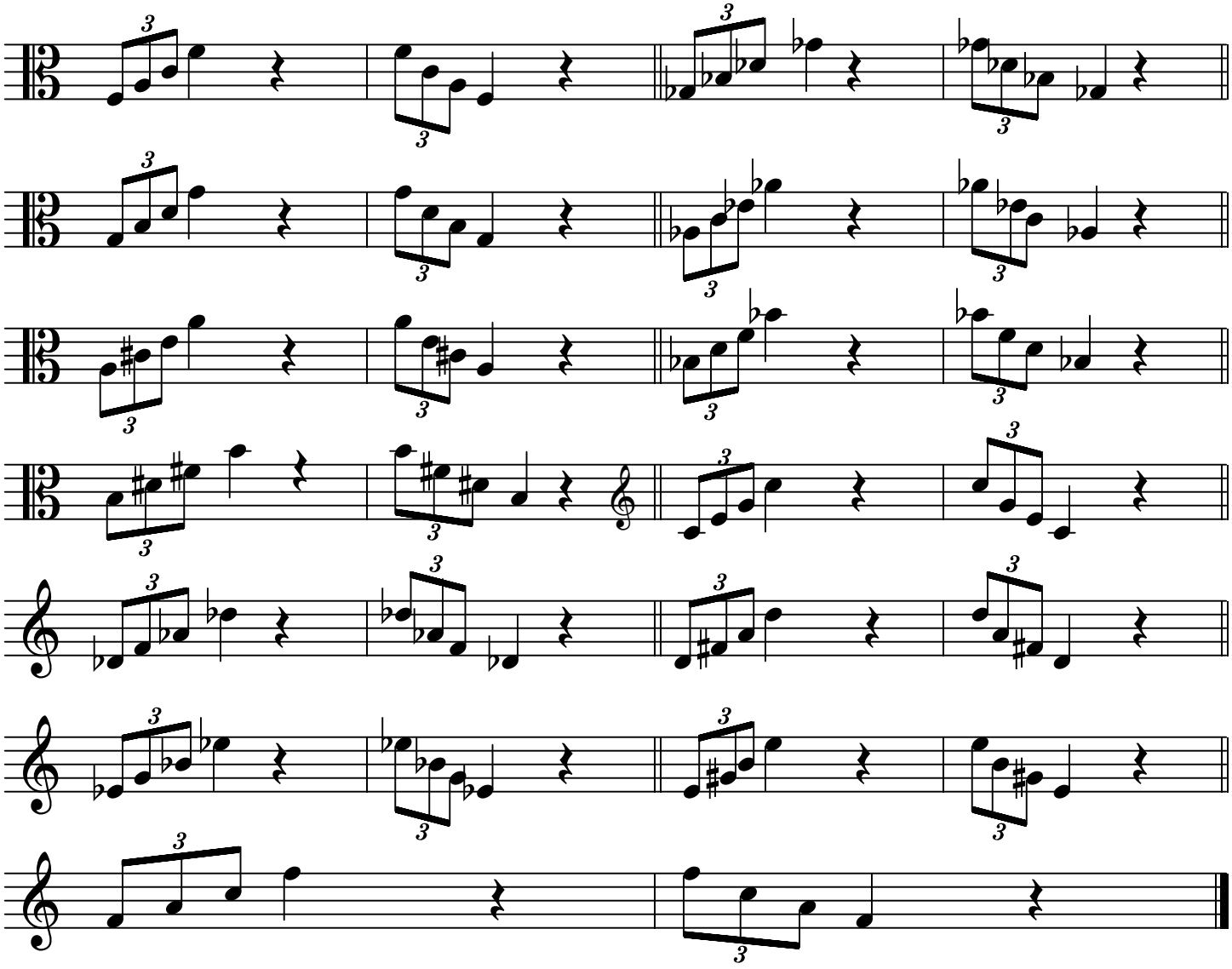


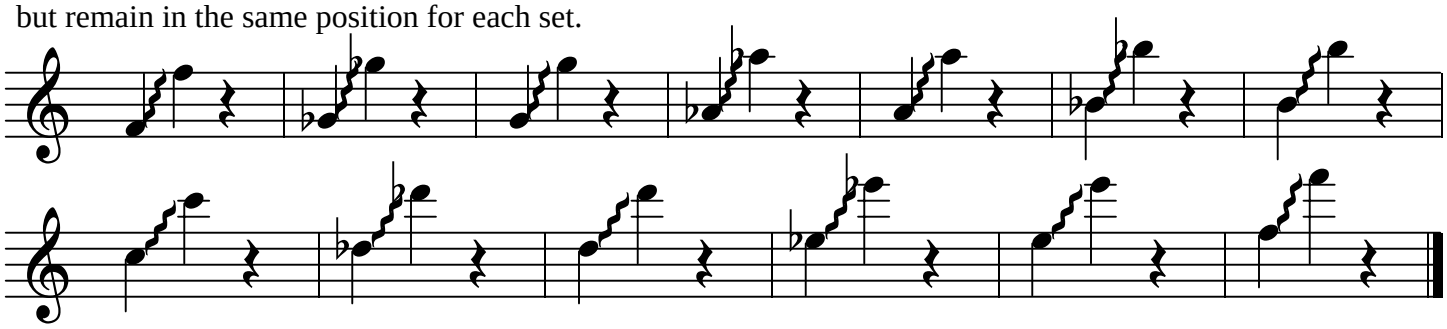
42. Ascending Triads mm=100-120



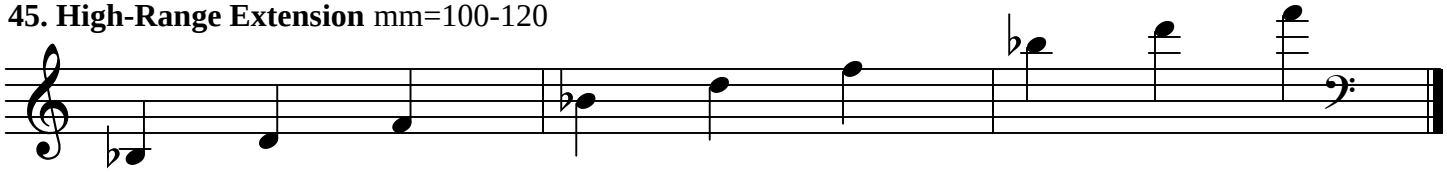
43. High, Legato Chromatic Scale mm=80-100

44. High-Range Extension mm=100-120

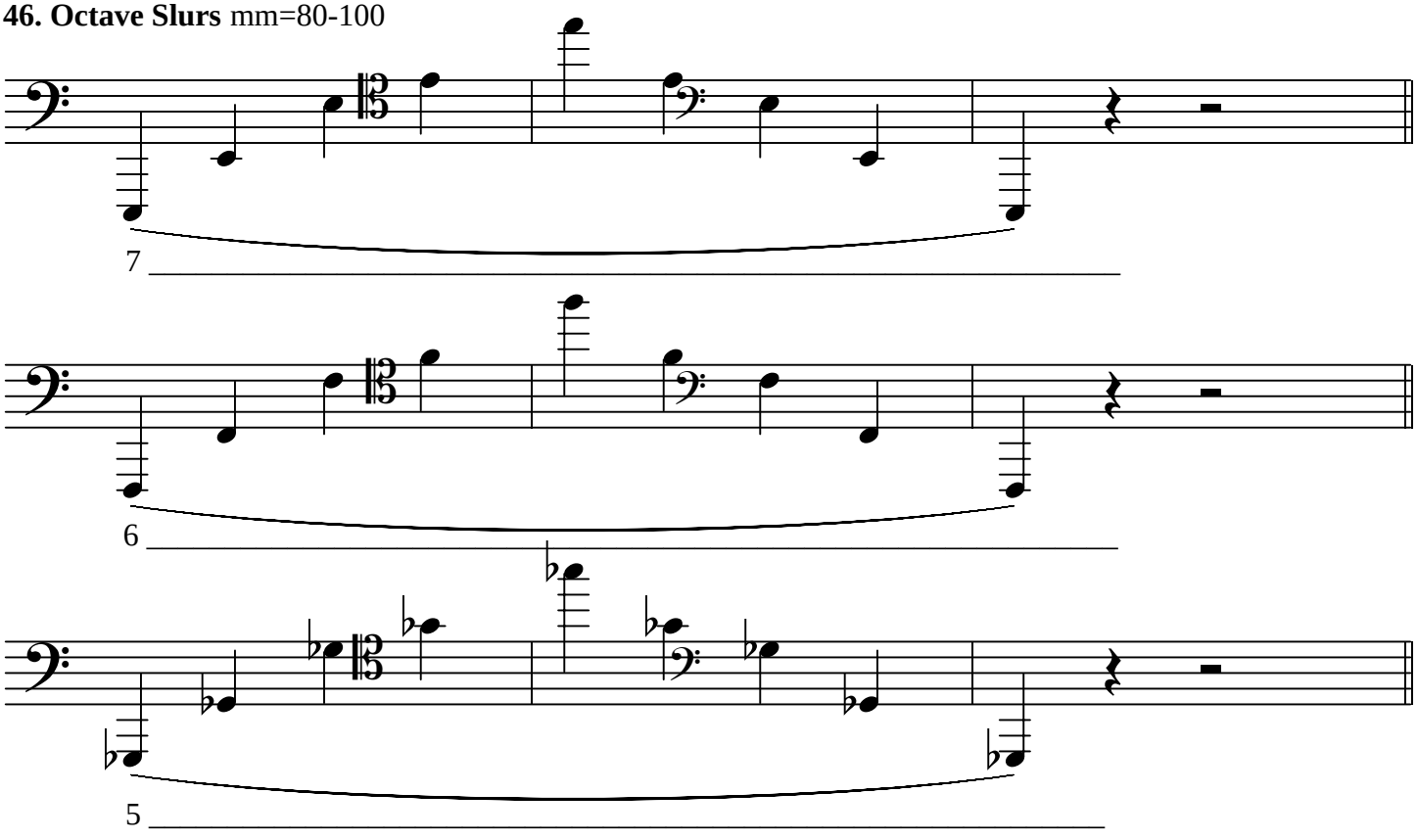
Allow all partials to sound between each pitch,
but remain in the same position for each set.



45. High-Range Extension mm=100-120



46. Octave Slurs mm=80-100



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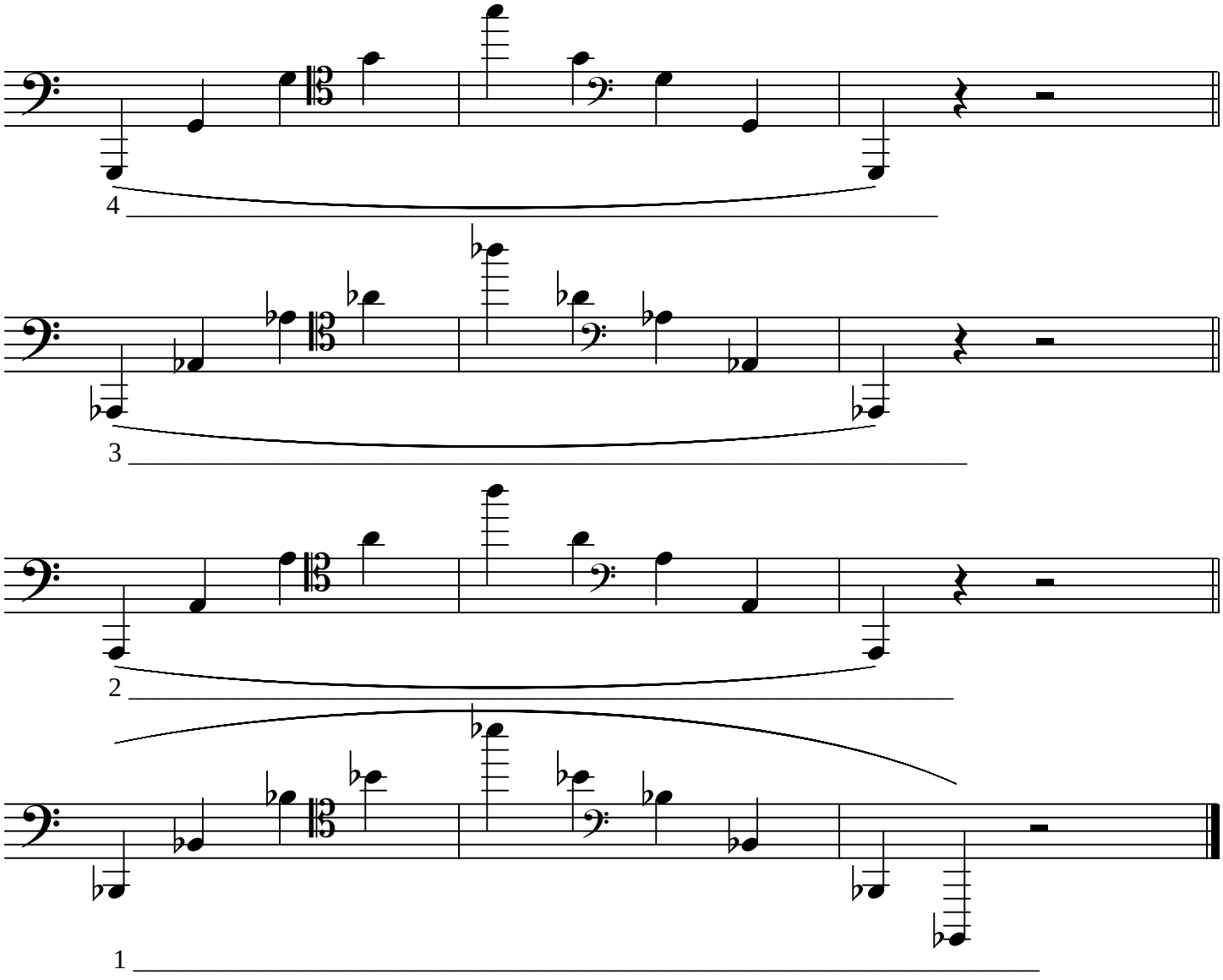
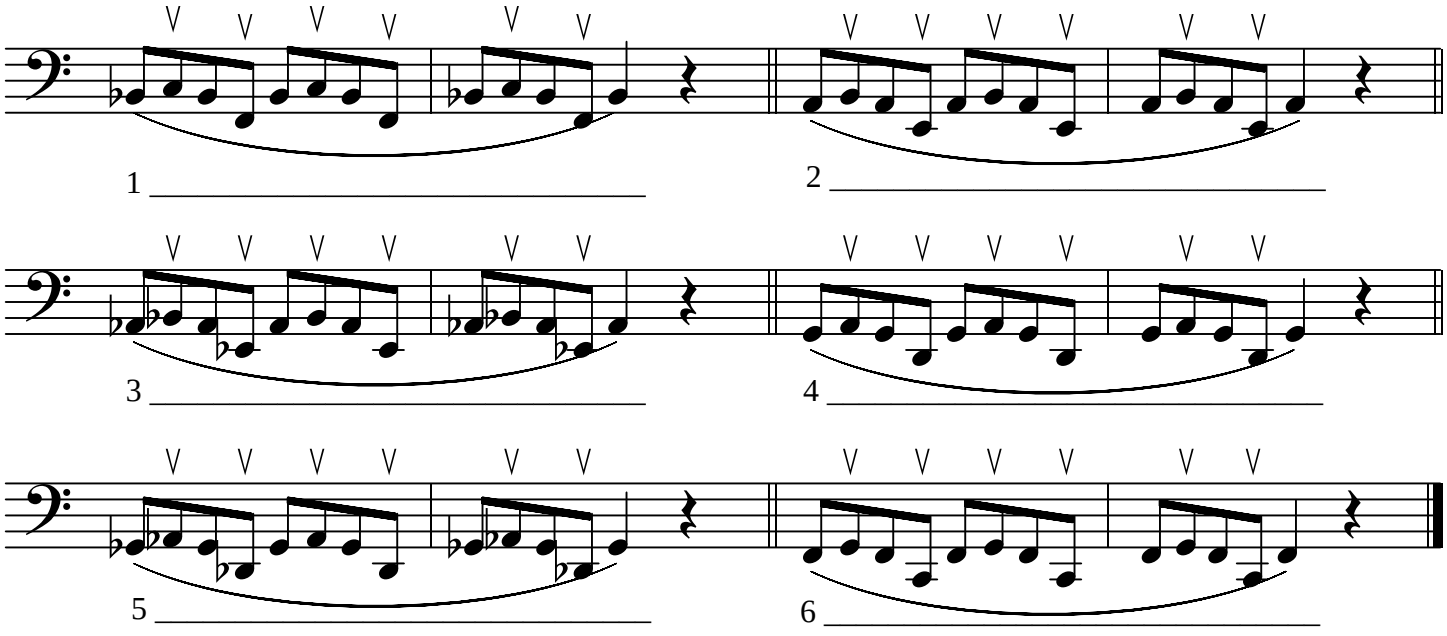
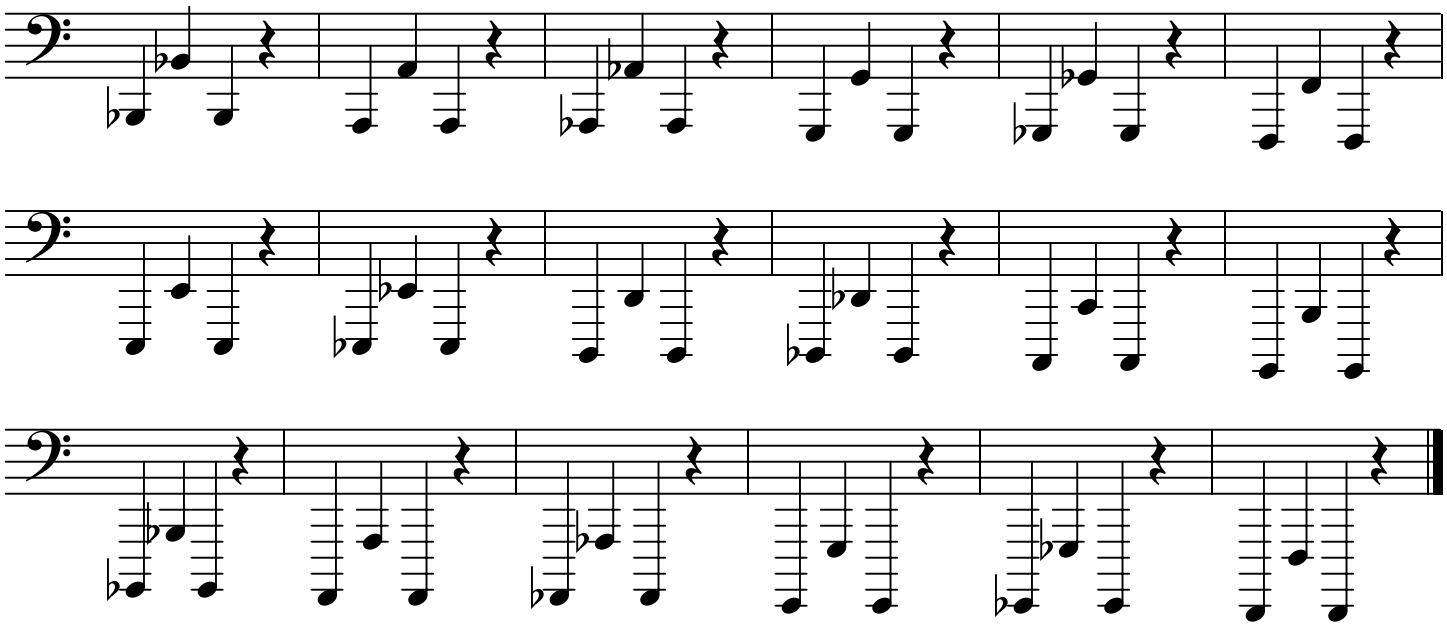


47. Low/Valve Slurs mm=80-100
Use the F-valve where indicated.



48. Low-Range Extension mm=80-100