

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

**Micah Everett, D.M.A.**

**Assistant Professor of Low Brass**

**University of Louisiana at Monroe Division of Music**

## 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

Musical notation for exercise 12, consisting of four staves of music in bass clef. The first staff shows a descending scale of eighth notes. The second and third staves show pairs of eighth notes with a slur, descending in pitch. The fourth staff shows pairs of eighth notes with a slur, continuing the descending pattern.

## 13. Descending Triads mm=100-120

Musical notation for exercise 13, consisting of two staves of music in bass clef. Each staff contains seven groups of descending triads (three notes) with a slur, descending in pitch.

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

Musical notation for exercise 14, consisting of two staves of music in bass clef. The first staff shows a series of eighth notes with a slur, descending in pitch. The second staff shows a series of eighth notes with a slur, continuing the descending pattern.

**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





23. Lip Slurs mm=100-120

1 2

3 4

5 6

7

24. Lip Slurs mm=100-120

1 2 3 4

5 6 7

25. Slide Placement/Intonation mm=100-120

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

1 2

3 4

5 6

continued on next page...



The first six staves of music are arranged in two columns of three. Each staff contains two measures of music. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often grouped with slurs. The key signature is one flat (B-flat). The first three staves are in the key of B-flat major, and the last three staves are in the key of F major.

26. Lip Slurs mm=100-120

The Lip Slurs exercise consists of seven staves, each containing two measures of music. The notation features slurs over groups of notes, often with a 'y' mark indicating a specific articulation or breath mark. The exercise is divided into two columns: the first three staves are in the key of B-flat major, and the last four staves are in the key of F major. The tempo is marked as mm=100-120.

27. Slide Placement/Intonation mm=100-120

Exercise 27 consists of four staves of music in bass clef. The first three staves each contain two measures of music, with a repeat sign at the end of each measure. The first staff is in G major (one sharp). The second and third staves are in F major (one flat). The fourth staff contains two measures of music in F major, with a repeat sign at the end of the second measure. Slurs are placed under the notes in each measure to indicate slide placement or intonation exercises.

28. Lip Slurs mm=100-120

Exercise 28 consists of four staves of music in bass clef, each containing seven measures of music. The first three staves are in F major (one flat) and feature complex rhythmic patterns with slurs and accents. The fourth staff is in G major (one sharp) and features a simpler rhythmic pattern with slurs. The measures are numbered 1 through 7 at the bottom of each staff.

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

*ppp* < *fff* > *ppp*    *ppp* < *fff* > *ppp*    *ppp* < *fff* > *ppp*  
*ppp* < *fff* > *ppp*    *ppp* < *fff* > *ppp*    *ppp* < *fff* > *ppp*  
*ppp* < *fff* > *ppp*    *ppp* < *fff* > *ppp*

30. Breath Control mm=80-120

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

Try to play in ONE BREATH!



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

Musical staff 1: Bass clef, quarter notes, eighth notes, and triplets.

du du du du du dle a du dle a du dle du dle du dle du

Musical staff 2: Bass clef, quarter notes, eighth notes, and triplets.

*sim.*

Musical staff 3: Bass clef, quarter notes, eighth notes, and triplets.

Musical staff 4: Bass clef, quarter notes, eighth notes, and triplets.

Musical staff 5: Bass clef with a flat key signature, quarter notes, eighth notes, and triplets.

Musical staff 6: Bass clef, quarter notes, eighth notes, and triplets.

Musical staff 7: Bass clef, quarter notes, eighth notes, and triplets.

Musical staff 8: Bass clef, quarter notes, eighth notes, and triplets.

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

tu tu tu tu tu tu ku tu tu ku tu ku tu ku tu

*sim.*

3 3

3 3

3 3

3 3

3 3

3 3

3 3

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

tu tu tu tu tu ku tu tu ku tu tu ku tu ku tu ku tu

*sim.*

36. Harmonic Series mm=100-120

7 6 5 4 3 2 1

37. Harmonic Series mm=100-120

7 6 5 4

continued on next page...



3

Musical staff 3: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a melodic line with a slur over the first six measures. The notes are: B2, B-flat2, B2, B-flat2, B2, B-flat2. The last measure has a whole rest. A '3' is written below the first measure.

2

Musical staff 2: Bass clef, key signature of one sharp (F-sharp). The staff contains a melodic line with a slur over the first six measures. The notes are: F-sharp2, F-sharp2, F-sharp2, F-sharp2, F-sharp2, F-sharp2. The last measure has a whole rest. A '2' is written below the first measure.

1

Musical staff 1: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a melodic line with a slur over the first six measures. The notes are: B2, B-flat2, B2, B-flat2, B2, B-flat2. The last measure has a whole rest. A '1' is written below the first measure.

38. Lip Trills mm=120-160

7

Musical staff 7: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a lip trill exercise with a slur over the first six measures. The notes are: B2, B-flat2, B2, B-flat2, B2, B-flat2. The last measure has a whole rest. A '7' is written below the first measure. Trills are marked with '3' and '6'.

6

Musical staff 6: Bass clef, key signature of one flat (B-flat). The staff contains a lip trill exercise with a slur over the first six measures. The notes are: B-flat2, B-flat2, B-flat2, B-flat2, B-flat2, B-flat2. The last measure has a whole rest. A '6' is written below the first measure. Trills are marked with '3' and '6'.

5

Musical staff 5: Bass clef, key signature of one sharp (F-sharp). The staff contains a lip trill exercise with a slur over the first six measures. The notes are: F-sharp2, F-sharp2, F-sharp2, F-sharp2, F-sharp2, F-sharp2. The last measure has a whole rest. A '5' is written below the first measure. Trills are marked with '3' and '6'.

4

Musical staff 4: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a lip trill exercise with a slur over the first six measures. The notes are: B2, B-flat2, B2, B-flat2, B2, B-flat2. The last measure has a whole rest. A '4' is written below the first measure. Trills are marked with '3' and '6'.

3

Musical staff 3: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a lip trill exercise with a slur over the first six measures. The notes are: B2, B-flat2, B2, B-flat2, B2, B-flat2. The last measure has a whole rest. A '3' is written below the first measure. Trills are marked with '3' and '6'.

2

Musical staff 2: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a lip trill exercise with a slur over the first six measures. The notes are: B2, B-flat2, B2, B-flat2, B2, B-flat2. The last measure has a whole rest. A '2' is written below the first measure. Trills are marked with '3' and '6'.

continued on next page...

The first five staves of the page contain tenor trombone warm-up exercises. Each staff begins with a slur over the first measure, followed by two measures of eighth-note triplets (fingered 3 and 3), and ends with two measures of sixteenth-note sixths (fingered 6 and 6). The exercises are in different keys: Staff 1 (B-flat), Staff 2 (C), Staff 3 (B-flat), Staff 4 (B), and Staff 5 (C).

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

The next three staves are titled "39. Harmonic Series with Lip Trills" with a tempo of mm=100-120. Each staff shows a harmonic series starting on a specific note (7, 6, and 5 respectively) with a slur over the first six notes. The notes from the 4th to the 6th of the series are marked with a trill symbol (*tr*). The exercises are in different keys: Staff 7 (B-flat), Staff 8 (C), and Staff 9 (B-flat).

continued on next page...

4

3

2

1

40. Low-Register Trills mm=100-120

1

2

3

continued on next page...

4

5

6

7

41. "Against the Grain" Glissandi mm=100-120

Allow all partials to sound between each pitch.

1 6 1    6 1 6    5 7 5    7 5 7

4 6 4    6 4 6    3 7 3    7 3 7

2 6 2    6 2 6    1 5 1    5 1 5

4 7 4    7 4 7    3 6 3    6 3 6

2 5 2    5 2 5    1 4 1    4 1 4

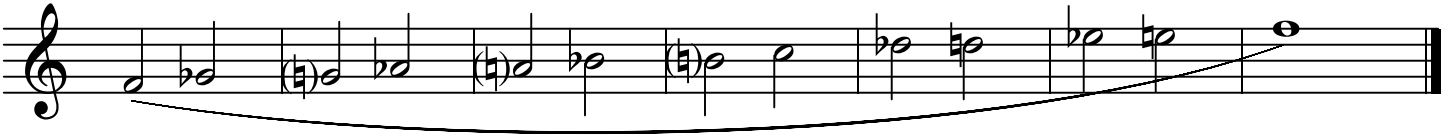
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Two staves of musical notation. The first staff contains four measures of music with fingerings: 3 6 3, 6 3 6, 2 5 2, and 5 2 5. The second staff contains four measures of music with fingerings: 1 4 1, 4 1 4, and 4.

42. Ascending Triads mm=100-120

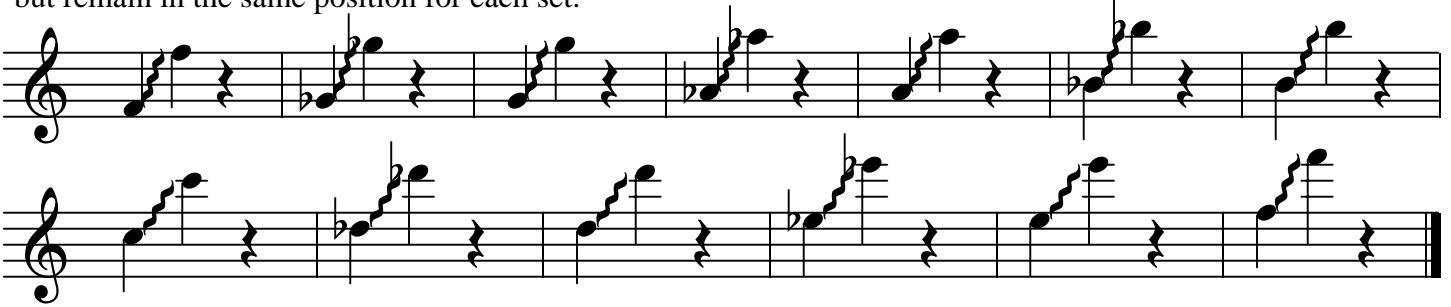
Seven staves of musical notation showing ascending triads in various keys and directions. Each measure includes a triplet of notes. The keys shown include B-flat major, D-flat major, E-flat major, F major, G major, A major, B major, C major, D major, E major, F# major, G# major, A# major, and B# major. The exercise covers both ascending and descending triads.

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

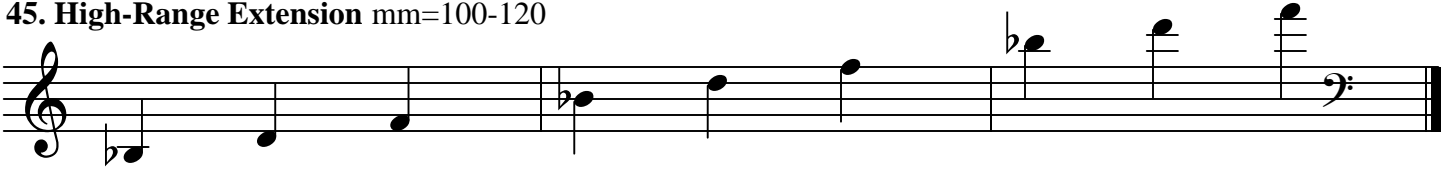


44. High-Range Extension mm=100-120

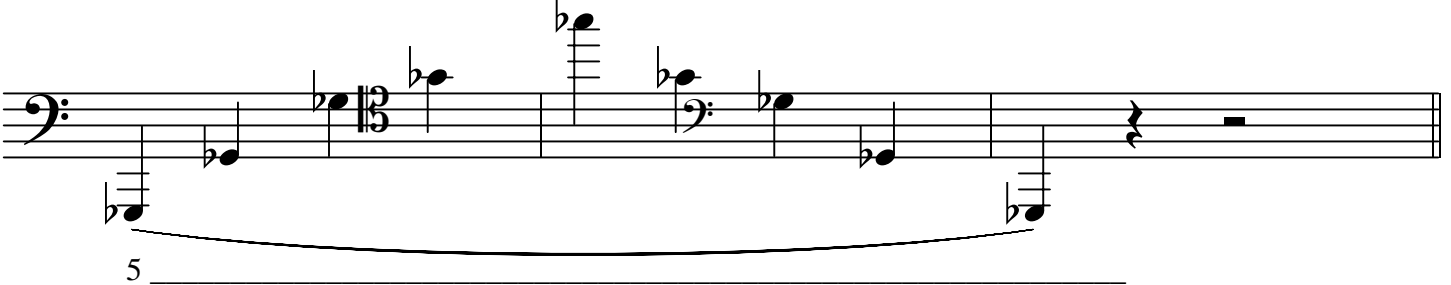
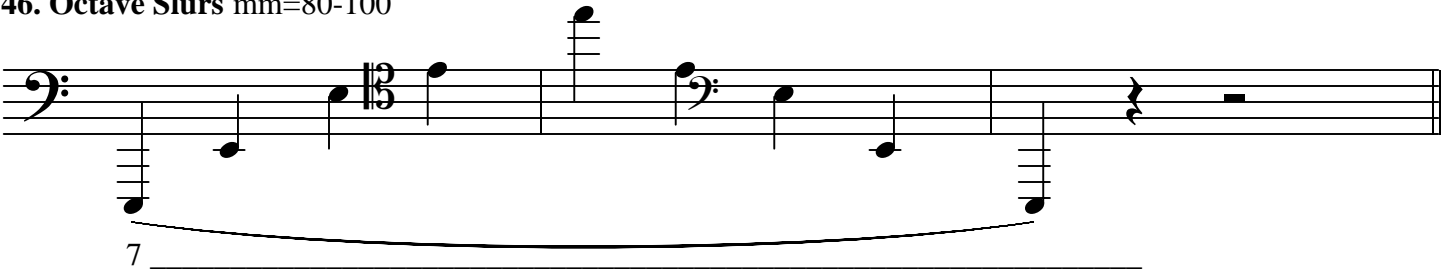
Allow all partials to sound between each pitch, but remain in the same position for each set.



45. High-Range Extension mm=100-120



46. Octave Slurs mm=80-100



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4

Staff 4: Bass clef, 13/8 time signature. The staff contains a melodic line with a slur over the first six notes. A finger number '4' is written below the first note.

3

Staff 3: Bass clef, 13/8 time signature. The staff contains a melodic line with a slur over the first six notes. A finger number '3' is written below the first note.

2

Staff 2: Bass clef, 13/8 time signature. The staff contains a melodic line with a slur over the first six notes. A finger number '2' is written below the first note.

1

Staff 1: Bass clef, 13/8 time signature. The staff contains a melodic line with a slur over the first six notes. A finger number '1' is written below the first note.

**47. Low/Valve Slurs** mm=80-100

Use the F-valve where indicated.

1 2

Staff 1: Bass clef, 13/8 time signature. The staff contains two measures of music with slurs over the first six notes of each measure. 'V' marks are placed above the notes. A finger number '1' is written below the first measure.

Staff 2: Bass clef, 13/8 time signature. The staff contains two measures of music with slurs over the first six notes of each measure. 'V' marks are placed above the notes. A finger number '2' is written below the first measure.

3 4

Staff 3: Bass clef, 13/8 time signature. The staff contains two measures of music with slurs over the first six notes of each measure. 'V' marks are placed above the notes. A finger number '3' is written below the first measure.

Staff 4: Bass clef, 13/8 time signature. The staff contains two measures of music with slurs over the first six notes of each measure. 'V' marks are placed above the notes. A finger number '4' is written below the first measure.

5 6

Staff 5: Bass clef, 13/8 time signature. The staff contains two measures of music with slurs over the first six notes of each measure. 'V' marks are placed above the notes. A finger number '5' is written below the first measure.

Staff 6: Bass clef, 13/8 time signature. The staff contains two measures of music with slurs over the first six notes of each measure. 'V' marks are placed above the notes. A finger number '6' is written below the first measure.

48. Low-Range Extension mm=80-100

The first staff of music is in bass clef and contains six measures. Each measure consists of a pair of notes: a quarter note followed by an eighth note. The notes are: G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2. The key signature has one flat (Bb).

The second staff of music is in bass clef and contains six measures. Each measure consists of a pair of notes: a quarter note followed by an eighth note. The notes are: G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2. The key signature has one flat (Bb).

The third staff of music is in bass clef and contains six measures. Each measure consists of a pair of notes: a quarter note followed by an eighth note. The notes are: G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2. The key signature has one flat (Bb).