

Warm-Up and Maintenance Routine for Bass Trombone, Level 2

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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 was created in June 2006 to provide a warm-up that falls between the beginner Level 1 routine and the advanced and lengthy Level 2 (now Level 3) routine. It can be completed in approximately 18-20 minutes, and is recommended for high school, early undergraduate, and most amateur bass trombonists. Like the other routines, this one begins with breathing and mouthpiece buzzing exercises before proceeding to various playing exercises. 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.

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.

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)

2.

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)

3.

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)

Exercises "On the Horn"

5. Long Tones mm=60-120

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6. Separated Quarter Notes mm=60-120

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7. Legato Tonguing mm=100-120

The musical score for exercise 7, 'Legato Tonguing', is written for bass trombone in bass clef with a key signature of one flat (B-flat). The tempo is marked as mm=100-120. The exercise consists of seven staves of music. The first two staves feature eighth-note patterns with slurs and accents. The third staff includes a section marked with a 'b' in a circle, showing a change in the rhythmic pattern. The remaining staves continue with eighth-note patterns, some with slurs and accents, and a final section marked with a 'b' in a circle.

8. Lip Slurs mm=100-120

Exercise 8 consists of seven measures of music in bass clef, 2/4 time. Measures 1-6 are arranged in two columns of three. Each measure contains a slur over a sequence of notes: measures 1, 3, and 5 start with a B-flat and follow a descending chromatic scale; measures 2, 4, and 6 start with an A and follow an ascending chromatic scale. Measure 7 is a single line with a slur over a descending chromatic scale starting on G. Each measure has a horizontal line underneath for fingering.

9. Lip Slurs mm=100-120

Exercise 9 consists of seven measures of music in bass clef, 2/4 time. Measures 1-6 are arranged in two columns of three. Each measure contains a slur over a sequence of eighth-note triplets: measures 1, 3, and 5 start with a B-flat and follow a descending chromatic scale; measures 2, 4, and 6 start with an A and follow an ascending chromatic scale. Measure 7 is a single line with a slur over a descending chromatic scale starting on G. Each measure has a horizontal line underneath for fingering.

10. Lip Slurs mm=100-120

Exercise 10 consists of seven measures of music in bass clef with a key signature of one flat (B-flat). The tempo is marked as mm=100-120. Each measure contains a series of eighth notes, with a slur over the notes in each measure. The notes are: 1. B2, C3, D3, E3, F3, G3, A3, B3; 2. C3, D3, E3, F3, G3, A3, B3, C4; 3. D3, E3, F3, G3, A3, B3, C4, D4; 4. E3, F3, G3, A3, B3, C4, D4, E4; 5. F3, G3, A3, B3, C4, D4, E4, F4; 6. G3, A3, B3, C4, D4, E4, F4, G4; 7. A3, B3, C4, D4, E4, F4, G4, A4. The notes are grouped into pairs of eighth notes.

11. Legato Tonguing/Slide Placement/Intonation mm=100-120

Remain in the same partial during each two-bar phrase as much as possible, using alternate positions where necessary. Try to stay in the same set of slide positions where possible, adding valves where needed.

Exercise 11 consists of eight staves of music in bass clef with a key signature of one flat (B-flat). The tempo is marked as mm=100-120. Each staff contains two two-bar phrases, with a slur over the notes in each phrase. The notes are: 1. B2, C3, D3, E3, F3, G3, A3, B3; 2. C3, D3, E3, F3, G3, A3, B3, C4; 3. D3, E3, F3, G3, A3, B3, C4, D4; 4. E3, F3, G3, A3, B3, C4, D4, E4; 5. F3, G3, A3, B3, C4, D4, E4, F4; 6. G3, A3, B3, C4, D4, E4, F4, G4; 7. A3, B3, C4, D4, E4, F4, G4, A4; 8. B3, C4, D4, E4, F4, G4, A4, B4; 9. C4, D4, E4, F4, G4, A4, B4, C5; 10. D4, E4, F4, G4, A4, B4, C5, D5; 11. E4, F4, G4, A4, B4, C5, D5, E5; 12. F4, G4, A4, B4, C5, D5, E5, F5; 13. G4, A4, B4, C5, D5, E5, F5, G5; 14. A4, B4, C5, D5, E5, F5, G5, A5; 15. B4, C5, D5, E5, F5, G5, A5, B5; 16. C5, D5, E5, F5, G5, A5, B5, C6. The notes are grouped into pairs of eighth notes.

Four staves of musical notation for Bass Trombone Warm-Up, Level 2. Each staff contains two measures of music, with a slur over the first measure and a repeat sign at the end of the second measure. The notes are primarily eighth and quarter notes, with some accidentals.

12. Lip Slurs mm=100-120

Seven staves of musical notation for Lip Slurs exercise. The notation features slurs over groups of notes, with some notes marked with '1', '2', '3', '4', '5', '6', and '7' below them. The exercise involves slurs over eighth and quarter notes, with some accidentals.

14. Tonguing Speed -- Multiple Tonguing mm=180-235

Use whichever triple-tonguing pattern is most comfortable for you. OR, try to develop proficiency using both patterns, as in rare instances one pattern is preferable over the other.

The musical score consists of seven systems of music in bass clef. The first system includes lyrics: "tu tu tu tu tu ku tu tu ku tu tu ku tu ku tu ku tu ku tu ku tu". The second system starts with the instruction "sim." and includes triplets. The remaining systems feature various rhythmic patterns, including triplets and sixteenth-note runs, all ending with a fermata.

15. Harmonic Series mm=100-120

Play at least the notes that are *not* in parentheses. Add the higher notes as your ability increases.

Practice playing each partial and eliminating the "non-chord tones."

7

6

5

4

3

2

1

16. Low/Valve Slurs mm=80-100 (for F-attachment instruments only)

Use the F and D-valves where indicated.

Exercise 16 consists of five slurred lines of music in bass clef. Each line contains a sequence of eighth notes with specific valve markings above them. Line 1: VV V VV VV V VV | W VW W . Line 2: VV V VV VV V VV | W VW W . Line 3: VV V VV VV V VV | W VW W . Line 4: VV V VV VV V VV | W VW W . Line 5: VV V VV | VV V VV | W V W | W . The notes are primarily in the lower register, with some accidentals (flats and sharps) indicating specific valve positions.

17. Low-Range Extension mm=80-100

Exercise 17 consists of three staves of music in bass clef, focusing on low-range extension. Each staff contains a sequence of eighth notes, with some notes marked with a flat. The notes are primarily in the lower register, with some accidentals (flats) indicating specific valve positions.