

I RECOMMEND

A Complete Warm-Up Technique Book Designed to Improve Fundamental Musicianship

An ideal supplement to individual instruction, class lessons or full band rehearsals!

By **JAMES D. PLOYHAR**

with individual TUNING suggestions and WARM-UP exercises by Harold Brasch, William Bunch, Mervin Britton, Charles DeLaney, Larry Ford, Frederick Hemke, Lyle Merriman, Jack Rausch, Frank Stalzer, Paul Tanner and Stuart Uggen.

INSTRUMENTATION		
CONDUCTOR	$B\flat$ BASS CLARINET	TROMBONE
C FLUTE	$E\flat$ ALTO SAXOPHONE	BARITONE BASS CLEF
OBOE	$B\flat$ TENOR SAXOPHONE	BARITONE TREBLE CLEF
BASSOON	$E\flat$ BARITONE SAXOPHONE	BASS (TUBA)
$B\flat$ CLARINET	HORN IN F	DRUMS
$E\flat$ ALTO CLARINET ($E\flat$ Clarinet)	$B\flat$ CORNET-TRUMPET	

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TUNING - WARM UP


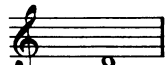
By Larry Ford

(For Cornet-Trumpet use only)

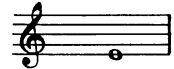
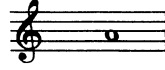


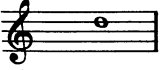
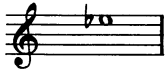
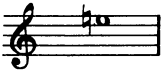
Larry Ford
Free-lance recording artist;
clinician; formerly with Stan
Kenton, Woody Herman, and
the Norad Band.

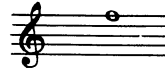
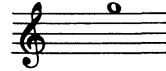
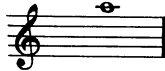
The cornet and trumpet, like most musical instruments, have certain notes which require some favoring in order to play them in tune.

In the low register two of these notes are low C \sharp  and low D . They are usually very sharp on most cornets and trumpets.

In order to play them correctly the third valve slide must be extended until these notes sound in tune. Usually the slide will be farther out for C \sharp than for D. The player should find the correct setting and remember it as he plays. **REMEMBER ALWAYS TO LISTEN AND ADJUST.**

Two other notes that are sharp and could be a problem are first-line E  and second-space A . In each case the third valve may be used if the usual (1 & 2) fingering is too difficult to lip down. The player should be aware of these notes if they are a problem and adjust until they are in tune.

Fourth-line D , fourth-space E \flat  and fourth-space E natural  are usually flat notes on cornets and trumpets. Think of staying "on top" of these notes as you play them and don't be afraid to PUSH the air, as these notes may require extra effort in lipping them up to the correct pitch. The fourth-space E natural may also be played with third valve or with first and second valves rather than open.


Top line F  and G  and A  above the staff are sometimes sharp notes and if so should be lipped down. The third valve can be used for the A above the staff if the usual 1 & 2 fingering is too difficult to lip down.

The tendency of many players is to tighten the lips too much in the upper register and relax the lips too much in the lower register. **AVOID ANY EXTREME MOVEMENT OF THE LIPS AND LISTEN TO YOURSELF AS YOU PLAY. YOUR EAR IS YOUR GREATEST AID TO BETTER INTONATION.**


DAILY PRACTICE EXERCISES

Concentrate: Attack – Sustain – Release

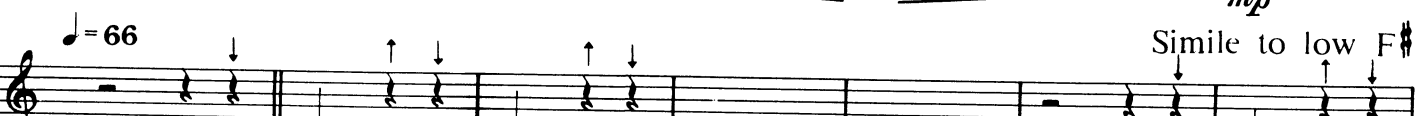
$\text{♩} = 66$ inhale exhale inhale exhale inhale Continue chromatically to low C



$\text{♩} = 66$ Continue chromatically to G



$\text{♩} = 66$ Similar to low F \sharp



Rest 1 min.

Unit VIII

INTERVAL STUDIES

1 **Bb Major** * (See note below) **Thirds**

2 **Fourth**

3 **Fifths**

4 **Octaves**

5 **Eb Major** **Thirds**

6 **Fourth**

* Octave adjustments are made on individual parts when notation exceeds practical range of instrument.