

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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Unit I

TUNING - WARM UP

By Paul Tanner

(For Trombone use only)

Most bands, concert or marching, tune to B \flat . Use the B \flat right below middle C (even on the bass trombone), because the low B \flat can be shifted around too easily with the lip. Sometimes the player is not even aware that he is doing this. Play the B \flat in first position. (No tricks while tuning).

Hold the instrument as you would when you are performing and no other way. Your position does affect your intonation. Play the tuning note at approximately *mf* and very freely. Try to imagine that you are playing a written note on a part. **Do not tune one way and play another!** Of course, if your pitch is above what you are tuning to pull out the tuning slide just a little at a time . . . checking it for pitch each time. If your pitch is below, push it in the same way. (Keep your tuning slide workable.)

Orchestras tune to an A. Use the A on the top line of the bass clef staff. Play a B \flat , then as naturally as possible go to an A in the second position as though you were playing a part. Don't look at the slide when putting it into second position. This sometimes causes you to put the slide a little high or a little low. Judge the A from the B \flat by your ear. Tune to **that** A. Now, playing freely, move your regular slide in or out a little in order to match what you are tuning to. Then, however you have moved your regular slide, make that adjustment on your tuning slide.

Most professional trombonists who are in situations where a hand vibrato is required usually tune with their regular slide out about half an inch lower than what would be considered normal. This is to give them a little extra room in first position for the vibrato.

Bass trombonists must also tune their trigger tubing. Play F in the staff both with and without the trigger. Adjust the "E pull" until these two F's match.

No tuning means anything unless the player plays in tune with himself. The best way to practice this is to play scales very slowly in order to hear if each note is in tune with the last note played. This requires very conscientious listening to oneself at all times.



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DAILY PRACTICE EXERCISES

There are many warm-up exercises, and it is best to vary the routine in order to avoid the feeling of having to play some specific exercise before performing or rehearsing. A trombonist should be ready to play after any one of the following exercises. However, there are two generalities that should be kept in mind: 1) Work from low to high . . . make sure the lip is quite warmed up before going into the extreme upper register. 2) The other item is merely to go from soft to loud. Never start out loud.

Ⓐ Slowly (No tongue at all!) 2nd pos. 3rd pos. 4th pos.

1st pos. *mp* 5th pos. 6th pos. 7th pos.

Now play the phrase again in 6th, 5th, 4th, 3rd, 2nd and 1st position.