

# 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 Harold Brasch

(For Baritone-Euphonium use only)

## INTONATION

- Better intonation can be expected from instruments that have round ports through the valves.
- Better intonation can be expected when the proper mouthpiece is used — it **MUST** fit the instrument.
- The initial test is for the 6 “open” notes to sound in tune, and ‘speak’ well.
- If the mouthpiece descends through the tuning slide before entering the first valve, some of the “open” tones are likely to be defective.
- A regular 3-valve baritone or euphonium has 4 sharp tones. There can be **NO** practical remedy for this out-of-tune foursome:



Harold Brasch  
Euphonium Soloist  
United States Navy Band

- Performers who know how to play correctly on brass instruments **NEVER** produce tones that sound flat.
- A 3-valve baritone or euphonium that has a built-in automatic system of compensation sounds an acceptable  $2\frac{1}{2}$ -octave chromatic scale.
- A regular 4-valve baritone or euphonium has an acceptable  $2\frac{1}{2}$ -octave chromatic scale.
- A compensating 4-valve euphonium has an acceptable 4-octave chromatic scale.
- Vibrato** must be accepted as a means to improve the intonation.

## ALTERNATES

- The three most important alternate fingerings are simple mathematical sums:  
 $1 + 3 = 4$ ;  $1 + 2 + 3 = 2 + 4$ ;  $1 + 2 = 3$ .

- On 4-valve instruments, the intonation of the out-of-tune foursome is corrected as follows:



- On all brass instruments, the D concert above the staff (normally open) can be played  $1 + 2$ , especially if slurred to other open tones.



- On all brass instruments, the D concert within the staff is better in tune when played with the 3rd valve.

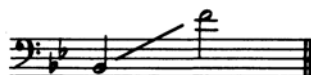


- If played rapidly enough, many additional alternates can be used; as for example — running octaves.



## WARM-UP

- A warm-up period is essential for all brass players.
- It is not necessary to have a pre-determined routine for the warm-up.
- Playing within the octave and a half that comprises the middle register is usually considered safe ground for the beginning warm-up.



- Three areas of playing are strictly taboo before or during the warm-up: **high** notes, **loud** notes, and **technical** display.
- It is quite possible to practice three or four facets of performance while warming up. If this is done, valuable time is gained. The following easy exercises will illustrate this concept.

**A typical warm-up:**

**Ex. #1** — For the first 5-minute period.

In practicing Ex. #1, three efforts are to be combined: the staccato attack, silent breaths, and accents.

**Moderato**

**Ex. #2** — For the second 5-minute period.

In playing Ex. #2, three efforts are to be combined: the legato attack, silent breaths, and vibrato on all quarter notes.

**Andante**

**Ex. #3** — For the third 5-minute period.

In Ex. #3, four efforts are to be combined: the staccato attack, silent breaths, pianissimo playing, and observing the indicated fingering.

**Moderato**

*sempre stacc.*

**Ex. #4** — For the fourth 5-minute period.

In this etude, four efforts are to be combined: smooth slurs, contrasts in dynamics, silent breaths, and remembering the fingering from the previous example.

**Ex. #5** — For the fifth 5-minute period.

Three efforts are to be combined in executing example #5: playing each sequence as many times as possible in one breath, varying the tempo as indicated, and observing the indicated vibratos.

$\text{♩} = 84 - 172$