

ALESSI WARM UP AND MAINTAINENCE ROUTINE

Compiled the summer of 2007 for the Alessi Seminar

Start your day by stretching with deep breathing before picking up the instrument. Inhale for four counts while raising your hands above your head fully extended. The starting position should be from your toes if possible. Hold for four counts and exhale for four counts returning your hands to your toes. Repeat this process several times.

Exercise #1 Relaxation and focusing your buzz with a tonal pitch center


On the mouthpiece: Approach your first tonal note of the day (Tuning note Bb) by glissing up to it very slowly from a minor 3rd below. Descend to the pedal Bb by pulling away the mouthpiece slightly. Repeat this exercise a half step lower each time until your pitch definition is unclear on the final pedal note. Gliss all notes when buzzing on the mouthpiece and do not use your tongue except after breathing. Play this in a free style. Continue down chromatically.



Exercise #1 musical notation: Two staves of bass clef music. The first staff shows a glissando from Bb3 up to Bb2, then a chromatic descent. The second staff shows a glissando from Bb2 up to Bb1, then a chromatic descent. Both staves are marked with 'gliss.' above the notes.

Exercise #2 Tone Repeater

Play this exercise free and out of time (ad lib) in a legato style. Strive for a free and relaxed tone. Continue down chromatically.



Exercise #2 musical notation: A single staff of bass clef music. It consists of two measures, each containing a series of eighth notes followed by a half note, all slurred together. The notes descend chromatically.

Exercise #3 From the James Stamp Warm up book.

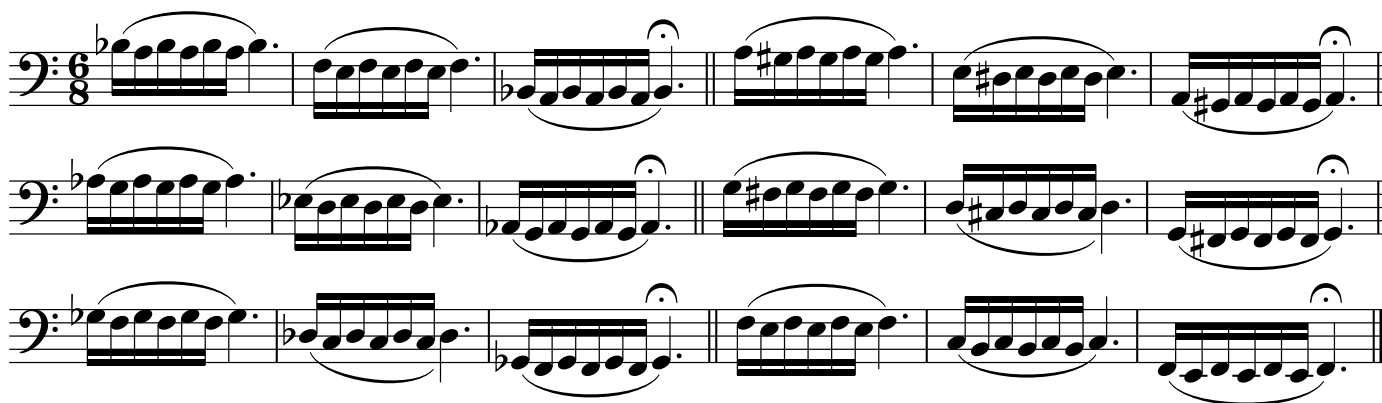
Buzz first and then play. Gliss all notes when buzzing on the mouthpiece. When performing this on the instrument, play this in a comfortable mf dynamic, striving for a beautiful easy tone with good slide technique and connections. Natural slur all notes.



Exercise #3 musical notation: Two staves of bass clef music in 12/4 time. Each staff contains four measures of music. The first measure of each staff is a half note with a slur over it. The following three measures consist of eighth notes, each with a slur over it. The notes descend chromatically across the two staves.

Exercise #4 Relaxation and Tone Consistency

Blow with a slow and full air stream. Relax. Play with a beautiful tone.



Exercise #4 musical notation: Three staves of bass clef music in 6/8 time. Each staff contains six measures of music. The first measure of each staff is a half note with a slur over it. The following five measures consist of eighth notes, each with a slur over it. The notes descend chromatically across the three staves.

Exercise #5 From Max Schlossberg Daily Drills and Technical Studies

Play this at a tempo where you can play each segment in one breath. Natural slur when possible.
Strive for even tone and good pitch center.

Exercise #6 For pitch consistency, slide technique, and slurring consistently when ascending and descending.

Play at a tempo of approx $\text{♩} = 70$. Breathe when necessary and repeat the note that you breathe in order not to miss any connections. Listen carefully to the distance between each interval and the imaginary drone note. Continue down chromatically. Repeat descending from the top note.

Exercise #7 Flexibility and range building.

Do this at a tempo where you can play each segment in one breath. Strive for ease and evenness of tone.
Play from low E to Bflat and back down.

Exercise #8 Flexibility A variation on the Remington exercise.

Strive for evenness of rhythm. Continue down chromatically.

Exercise #9 Flexibility

Keep the air moving and do this as smooth as possible. Continue down chromatically. Also play in reverse.



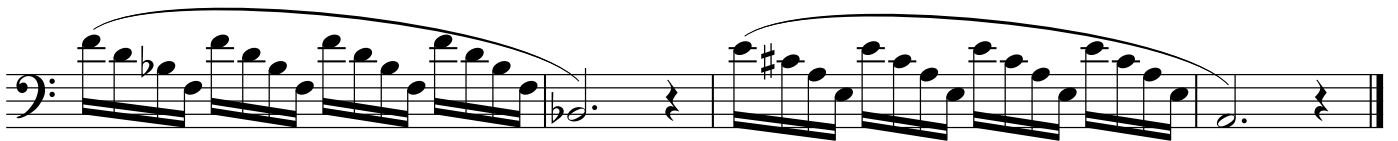
Exercise #10 Wider Intervals

Work on pitch and your scale within. Natural slur while ascending and descending. Your goal is for evenness and smoothness.



Exercise #11 Flexibility

Abstract of Remington Flex Study. Continue down chromatically.



Exercise #12 Range Building

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Play this all slurred (natural) When you feel comfortable with this exercise, feel free to expand upwards by adding the next note in the series of the arpeggio.

simile

This page contains ten staves of musical notation, all in bass clef. The notation is complex, featuring a variety of rhythmic values and accidentals. The first staff begins with a key signature of one sharp (F#) and contains a sequence of eighth and sixteenth notes with many sharps. The second staff continues this pattern with similar rhythmic values and accidentals. The third staff shows a change in rhythm, with more quarter and eighth notes. The fourth staff features a mix of eighth and quarter notes. The fifth staff introduces a key signature change to one flat (Bb) and includes a whole note. The sixth staff continues with eighth and quarter notes. The seventh staff shows a key signature change to two flats (Bb, Eb) and includes a whole note. The eighth staff features a key signature change to three flats (Bb, Eb, Ab) and includes a whole note. The ninth staff continues with eighth and quarter notes. The tenth staff concludes the page with eighth and quarter notes, maintaining the three-flat key signature.

This image displays ten staves of musical notation, all in bass clef. The notation is complex, featuring a variety of rhythmic values and accidentals. The first staff begins with a key signature of two flats (B-flat and E-flat) and contains eighth and sixteenth notes. The second staff continues this pattern with similar rhythmic structures. The third staff introduces a key signature change to one flat (B-flat) and includes some rests. The fourth staff maintains the one-flat key signature and continues the melodic development. The fifth staff shows a key signature change to one sharp (F-sharp) and includes a flat accidental. The sixth staff continues with the one-sharp key signature. The seventh staff returns to a two-flat key signature and features a prominent sixteenth-note triplet. The eighth staff continues with the two-flat key signature and includes a sixteenth-note triplet. The ninth staff continues the two-flat key signature and features a sixteenth-note triplet. The tenth staff concludes the piece with a double bar line and a repeat sign.

Exercise #13 Up and Down

Continue down chromatically.

The image shows two staves of musical notation in bass clef, 4/4 time. The first staff begins with a triplet of eighth notes (G2, F2, E2) marked with accents (>), followed by a triplet of eighth notes (D2, C2, B1) also marked with accents. A slur covers the rest of the staff, which contains a descending chromatic scale from B1 to G1. The second staff begins with a triplet of eighth notes (F#2, E#2, D#2) marked with accents, followed by a triplet of eighth notes (C#2, B#1, A#1) marked with accents. A slur covers the rest of the staff, which contains a descending chromatic scale from A#1 to G1.

Exercise #14 Descending scales

Perform legato and detached. Tone should stay consistent from top to bottom. Perform each scale in one breath. Continue down to pedal B-flat.

The image shows two staves of musical notation in bass clef. The first staff is in B-flat major (one flat) and contains a descending scale from G2 to B-flat1. The second staff is in D major (two sharps) and contains a descending scale from G2 to B-flat1. Both scales are marked with a slur and a fermata over the final note.

Exercise #15 Articulation

From Arban's Famous Method. Strive for immediate sound with immediate resonance for each note. Another goal is to go for absolute consistency in style and attack. Feel free to add additional exercises in succession without stopping to give your tongue a good workout.

The image shows three staves of musical notation in bass clef, 2/4 time. The first staff is in B-flat major and contains a rhythmic pattern of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. The second staff is in B-flat major and contains a rhythmic pattern of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. The third staff is in B-flat major and contains a rhythmic pattern of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0.

Exercises #16 and 17. Chromatics

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Practice tongued and slurred.

Musical notation for Exercises #16 and #17. Exercise #16 is a 4-measure phrase in bass clef, 4/4 time, with a key signature of one flat. It features a triplet of eighth notes followed by a chromatic scale of eighth notes. Exercise #17 is an 8-measure phrase in the same key and time, featuring a chromatic scale of eighth notes followed by a triplet of eighth notes.

Exercise #18 Intervals From Arban's Famous Method.

Go for evenness of tone. Play with a beautiful sound and avoid "splating" the lower note.

Musical notation for Exercise #18. It consists of two 8-measure phrases in bass clef, 4/4 time. The first phrase is in one flat, and the second is in three sharps. Both phrases consist of eighth-note pairs with a glissando-like effect between them.

Exercise #19 Random glissandi.

This is great for listening to your tone and also relaxing the sound

Musical notation for Exercise #19. It is a 4-measure phrase in bass clef, 4/4 time, with a key signature of one flat. Each measure contains a triplet of eighth notes followed by a glissando (gliss.) to a whole note.

Exercise #20 Four Octaves

This is a good test to see if you are warmed up and ready to go for the day. Continue down chromatically.

Musical notation for Exercise #20. It is an 8-measure phrase in bass clef, 3/4 time, with a key signature of one flat. It features a chromatic scale of eighth notes across four octaves.