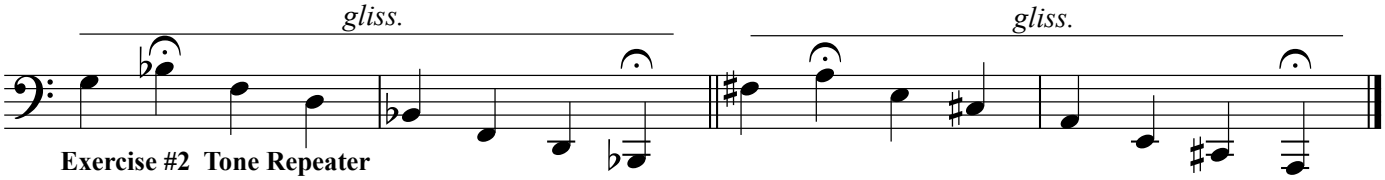
ALESSI WARM UP AND MAINTAINENCE ROUTINE
Compiled the summer of 2007 for the Alessi Seminar

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.

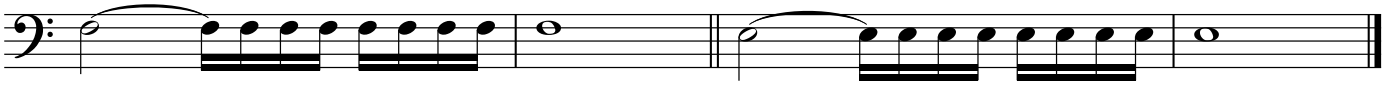
Exercise #1 Relaxation and focusing your buzz with a tonal pitch center

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.



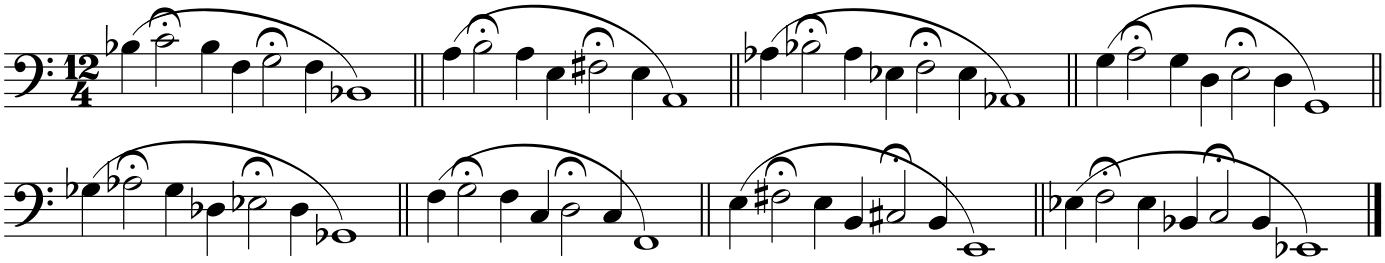
Exercise #2 Tone Repeater

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



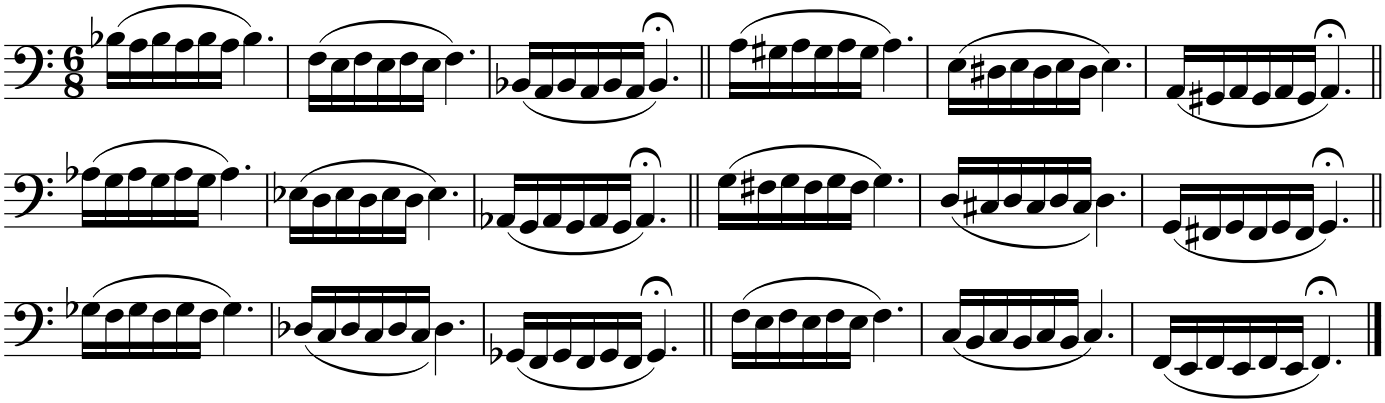
Exercise #3 From the James Stamp Warm up book.

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.



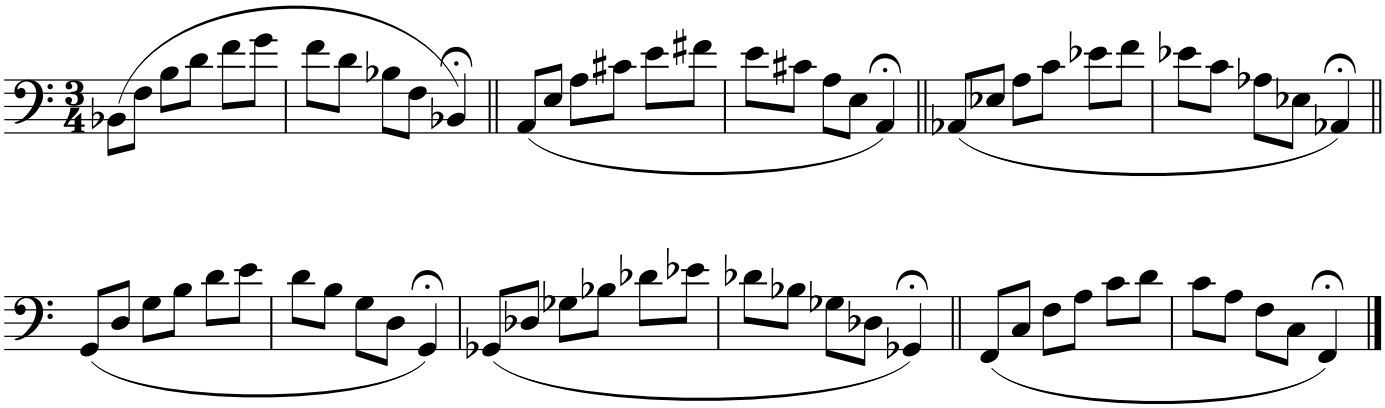
Exercise #4 Relaxation and Tone Consistenty

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



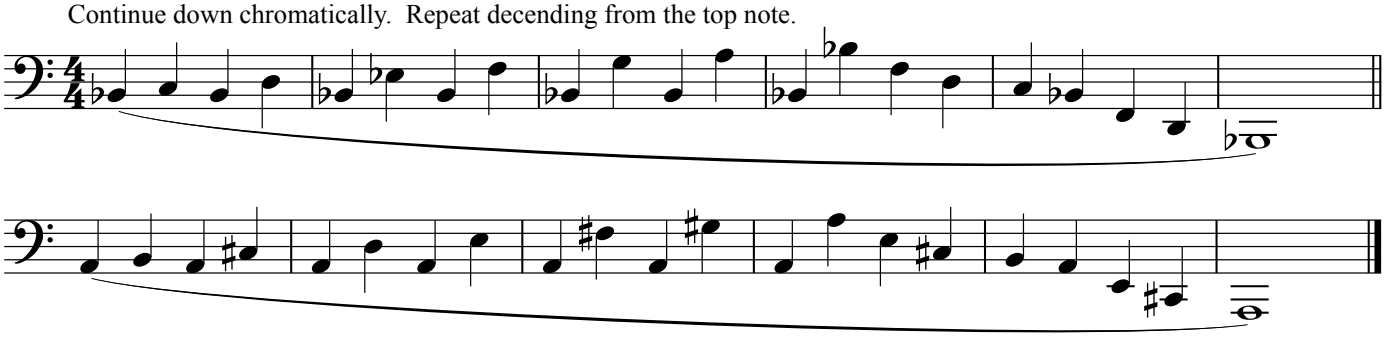
Exercise #5 From Max Schlossberg Daily Drills and Technical Studies

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.



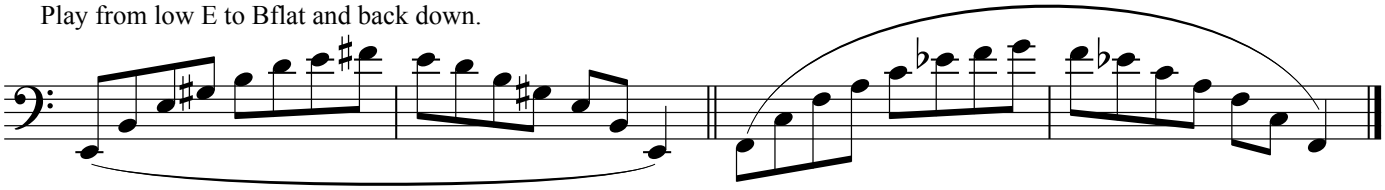
Exercise #6 For pitch consistency, slide technique, and slurring consistently when ascending and descending.

Play at a tempo of approx 𝅗𝅥=70. Breathe when necessary and repeat the note that you breath in order not
to miss any connections. Listen carefully to the distance between each interval and the imaginary drone note.
Continue down chromatically. Repeat decending from the top note.



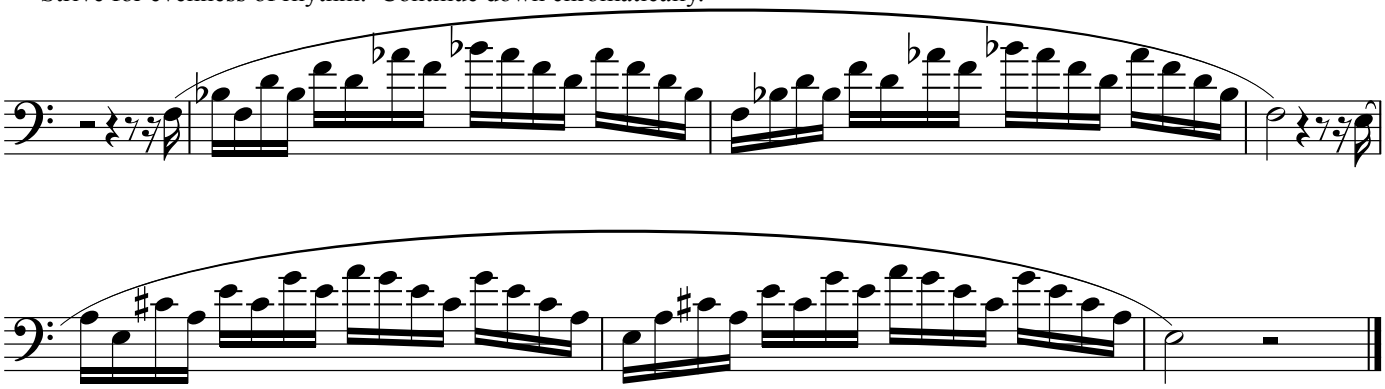
Exercise #7 Flexibility and range building.

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.



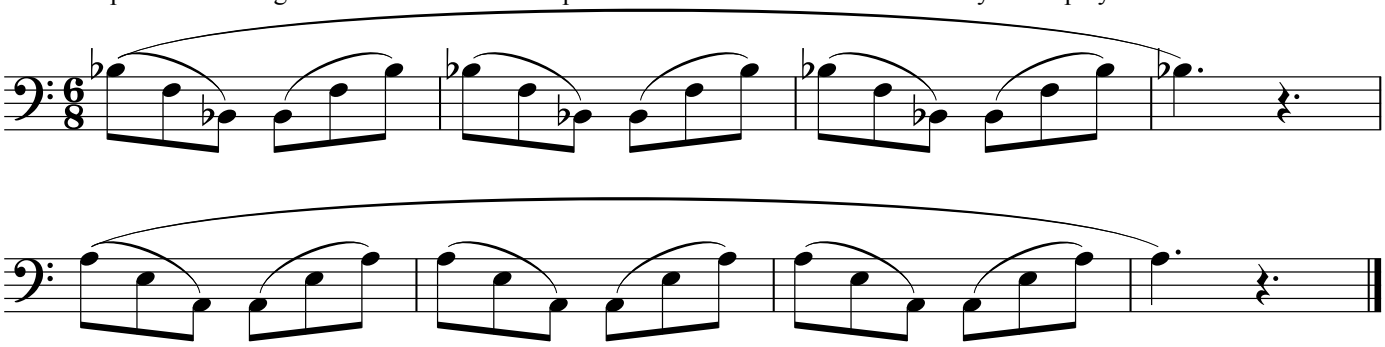
Exercise #8 Flexibility A variation on the Remington exercise.

Strive for evenness of rhythm. Continue down chromatically.



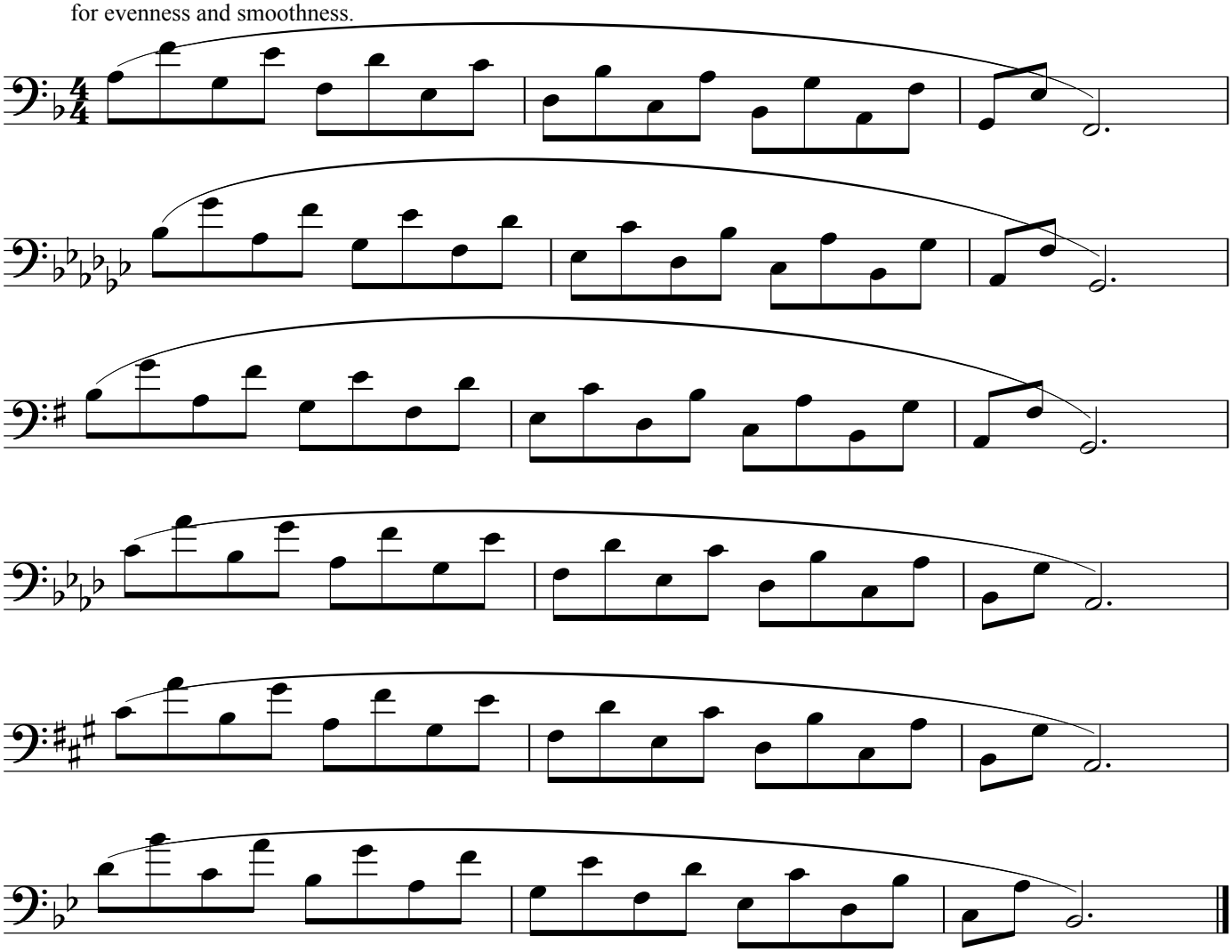
Exercise #9 Flexibility

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



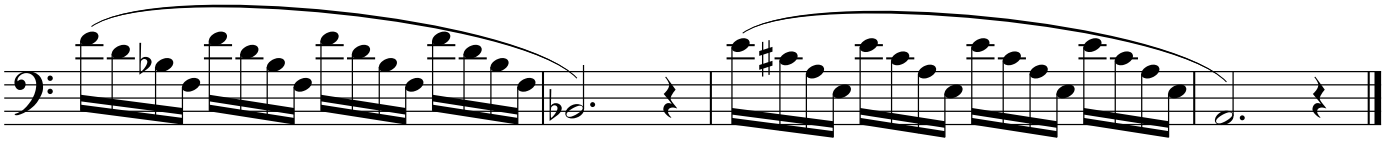
Exercise #10 Wider Intervals

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



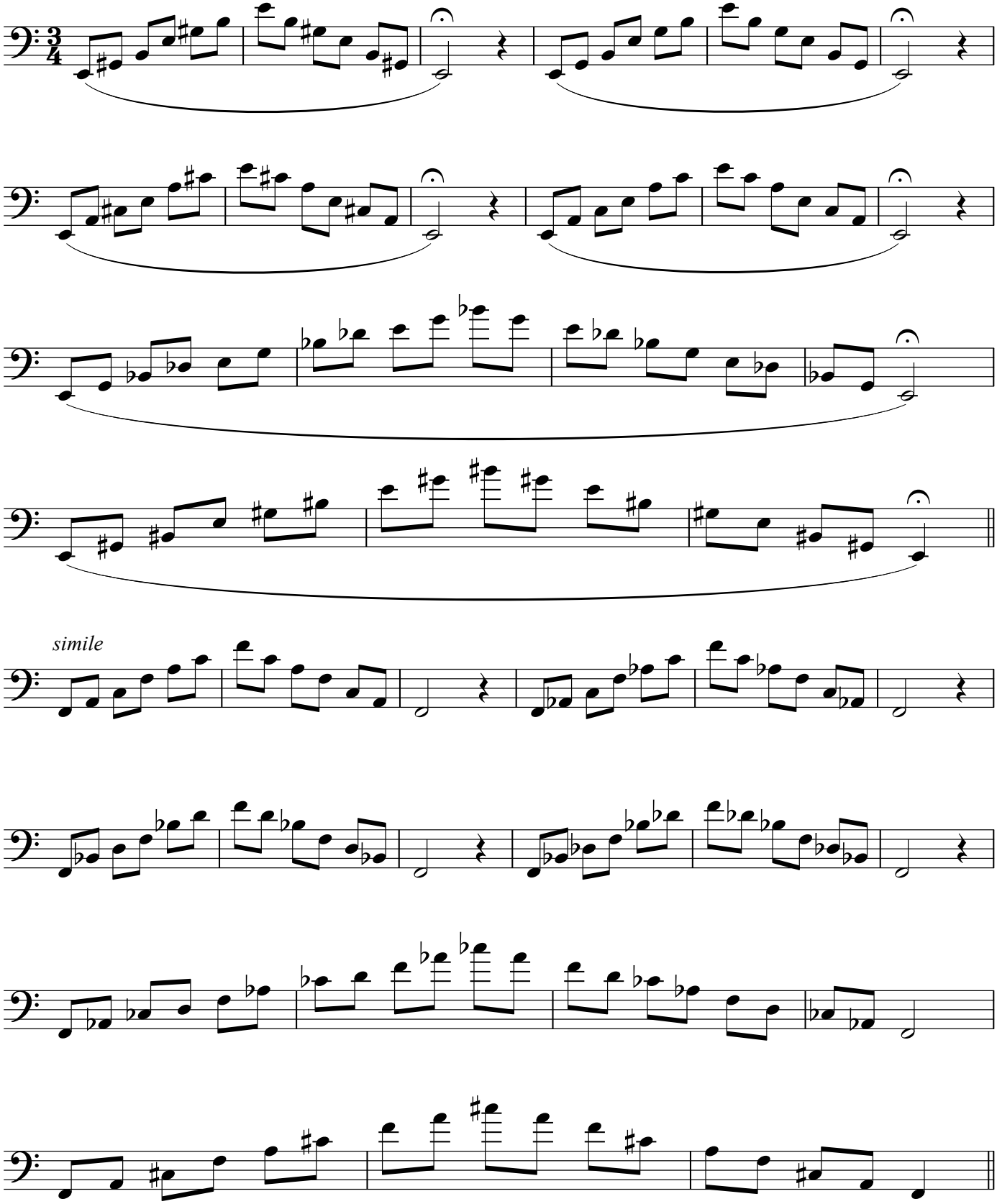
Exercise #11 Flexibility

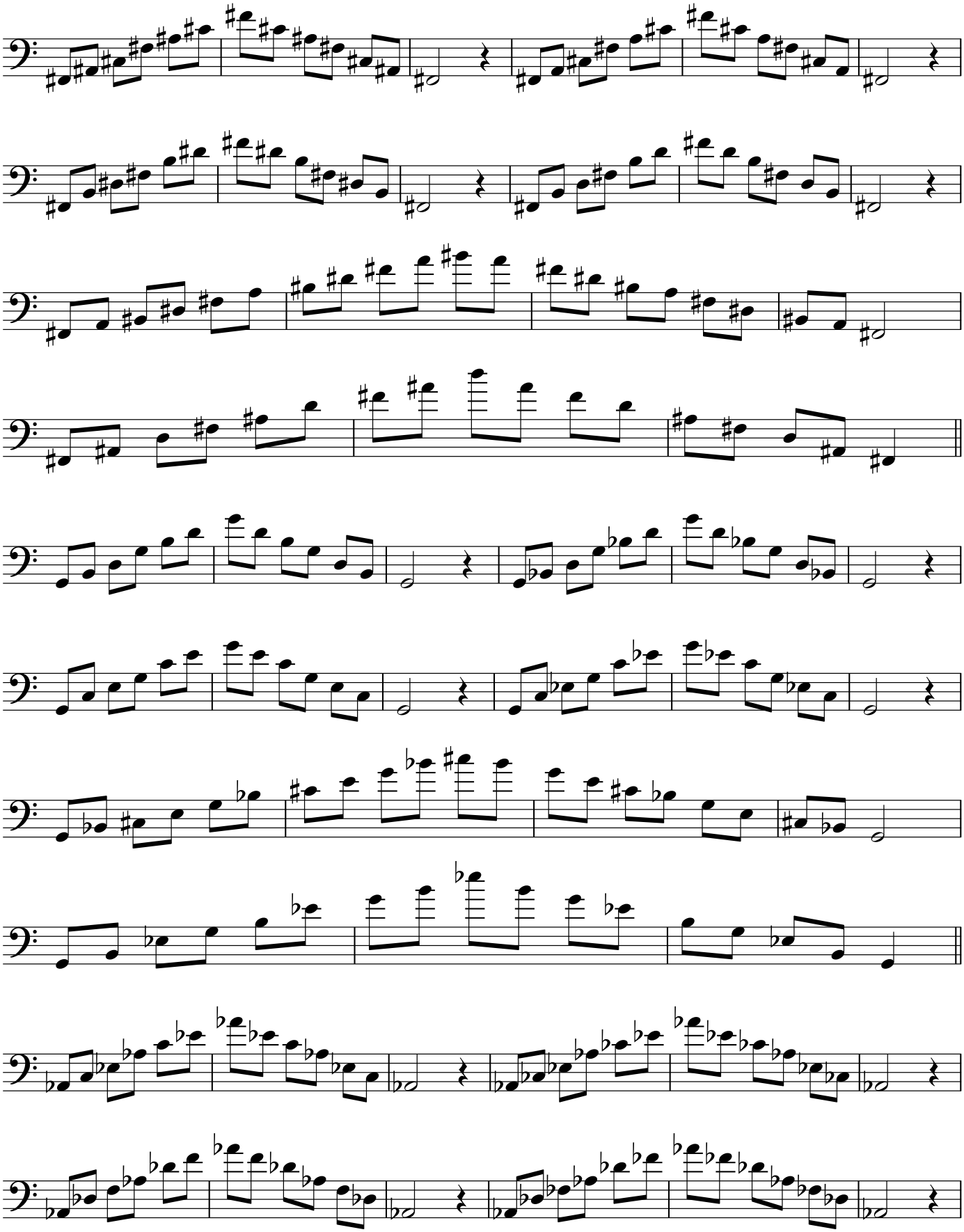
Abstract of Remington Flex Study. Continue down chromatically.

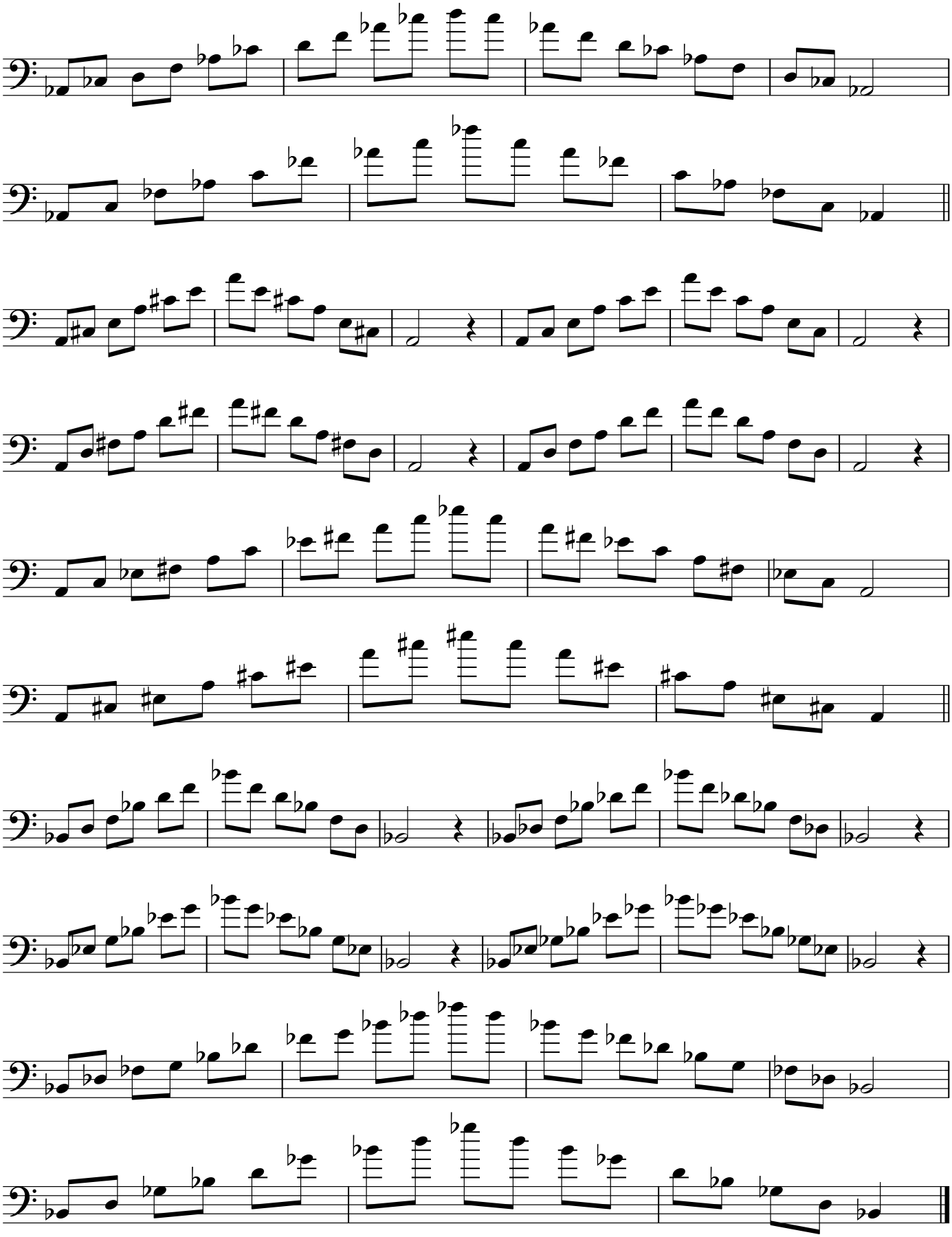


Exercise #12 Range Building

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.

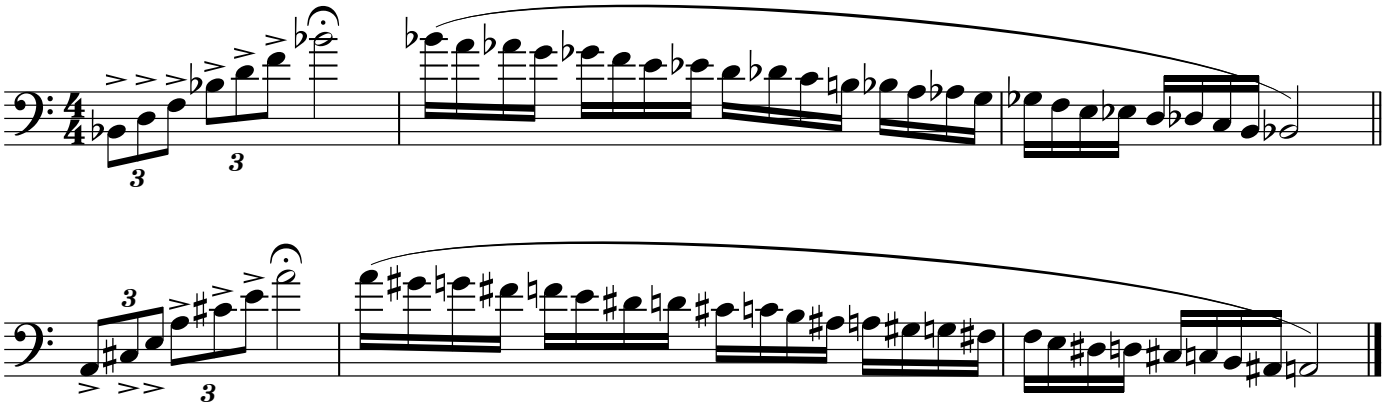






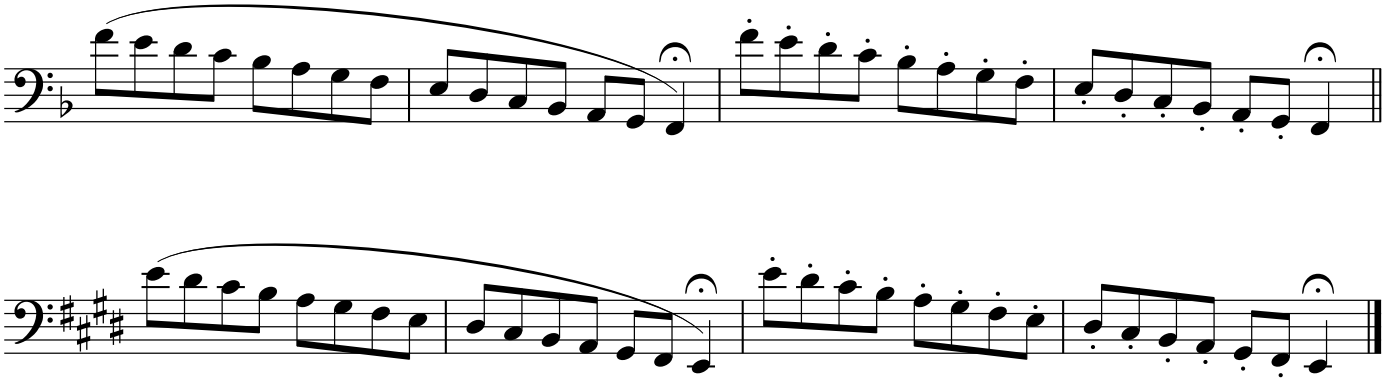
Exercise #13 Up and Down

Continue down chromatically.



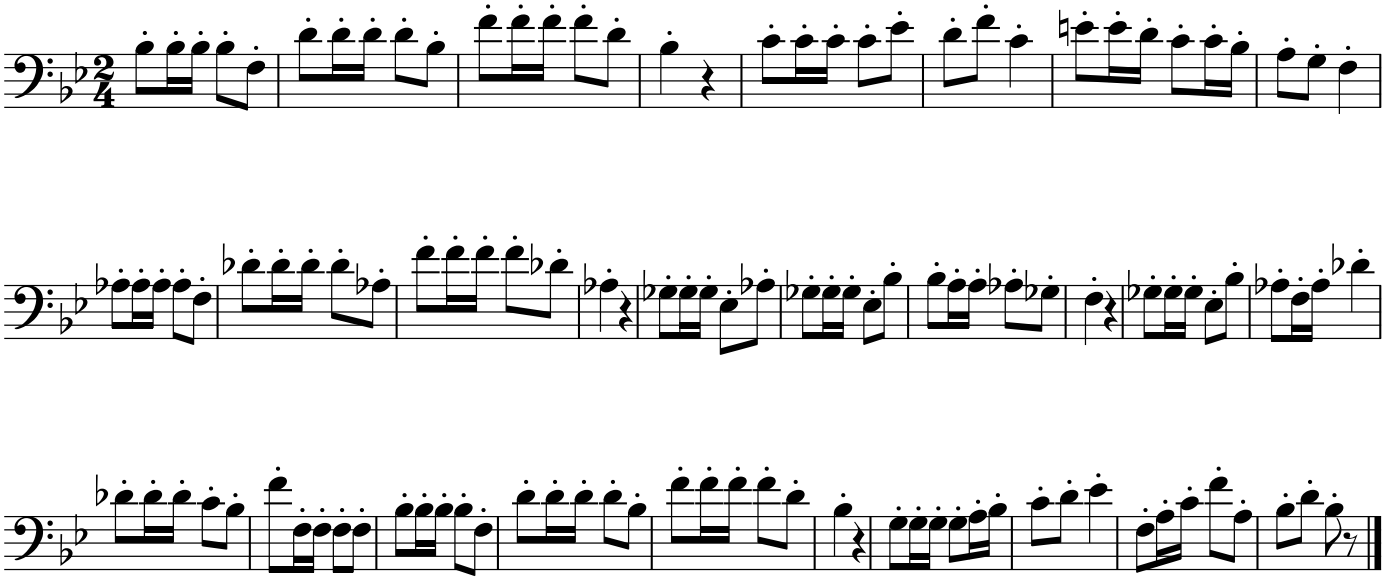
Exercise #14 Descending scales

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



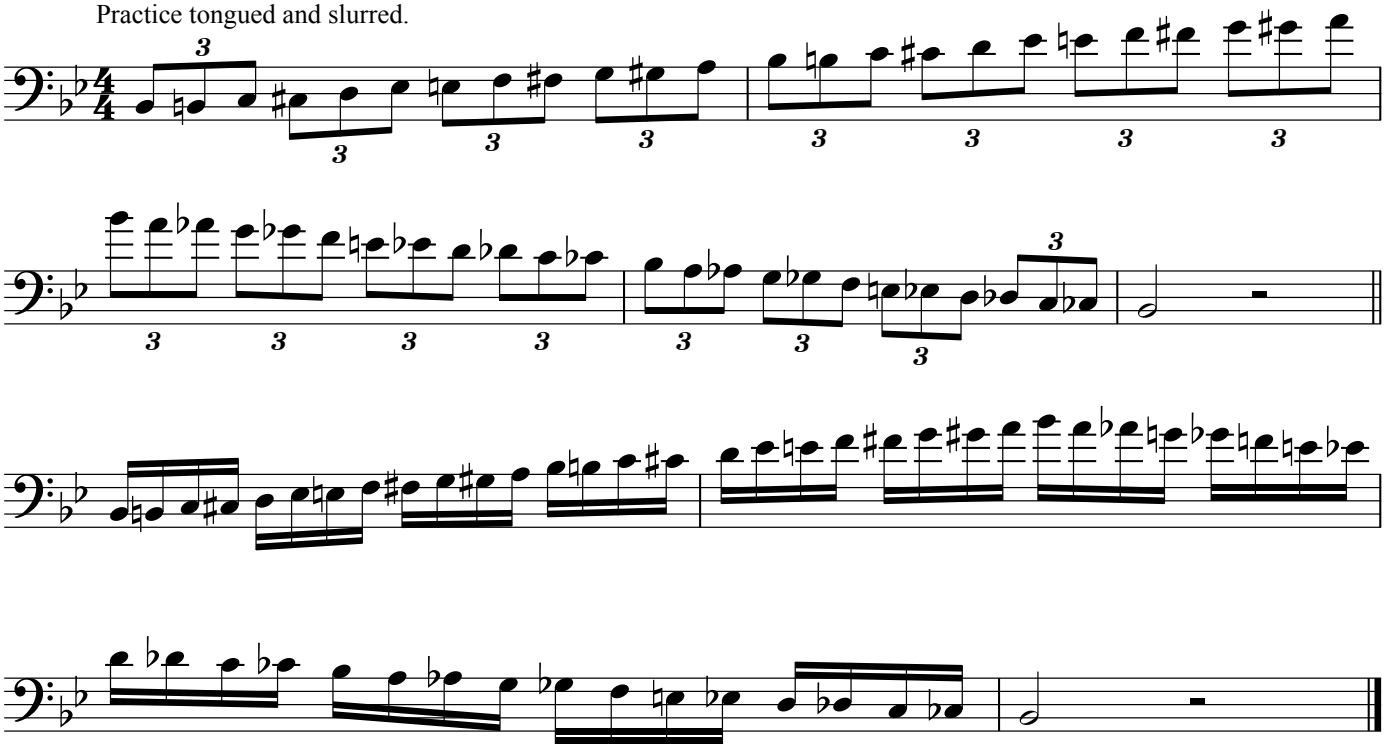
Exercise #15 Articulation

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.



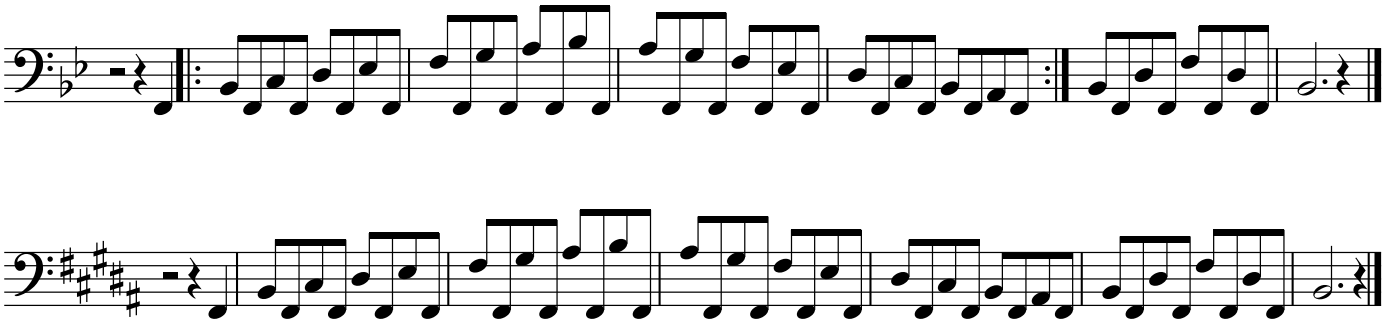
Exercises #16 and 17. Chromatics

Practice tongued and slurred.



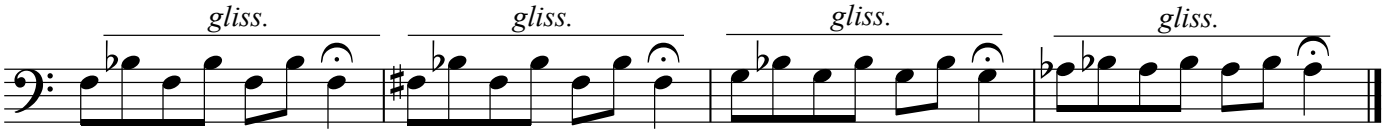
Exercise #18 Intervals From Arban's Famous Method.

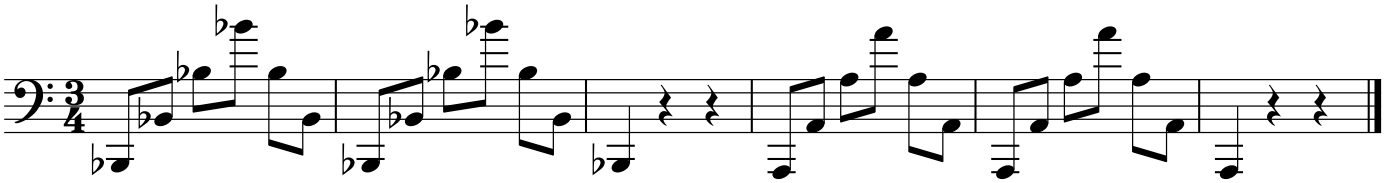
Go for evenness of tone. Play with a beautiful sound and avoid "splatting" the lower note.



Exercise #19 Random glissandi.

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



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.