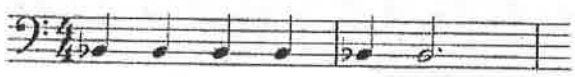
# Randy's Warm up Guide

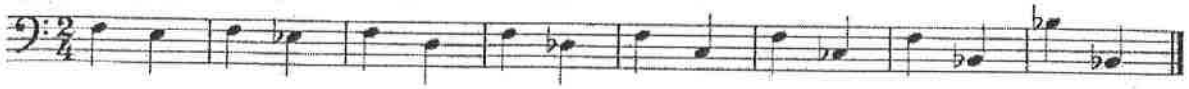
(Randall Hawes bass trombone Detroit Symphony)

My warm-up has evolved and changed over the years to include a wide range of exercises. My routine varies from day to day, according to how I feel, how much time I have and what is on the schedule that day. Most days for me begin with some mild mouthpiece buzzing, followed by various exercises. These exercises can include scales, arpeggios or glissandos. When I have adequate time, I proceed slowly usually beginning with long tones in the middle range, branching out from F at the middle of the staff heading down to B flat. I get the air moving right away, filling out the sound. When that range feels loose, I expand it from there. For me, getting the air support awake and operating is the primary goal. I find that the chops will find their way into position. Warming up is not only for the chops…it is for the mind and body also.

Before playing or buzzing, get your body loose. Lift and rotate shoulders. Do a slight twisting of the upper body from the waist up. Get your neck straight and don't slouch. Relax your neck, and do a gentle neck roll; forward, to the side, back and around in a circle. Take your hands and reach behind you and grasp each in the other, and bring the shoulders back. These stretches will help maximize your breathing as we progress.
Buzz and gliss this simple exercise and transpose it up and down chromatically.

1. 

Then this exercise:

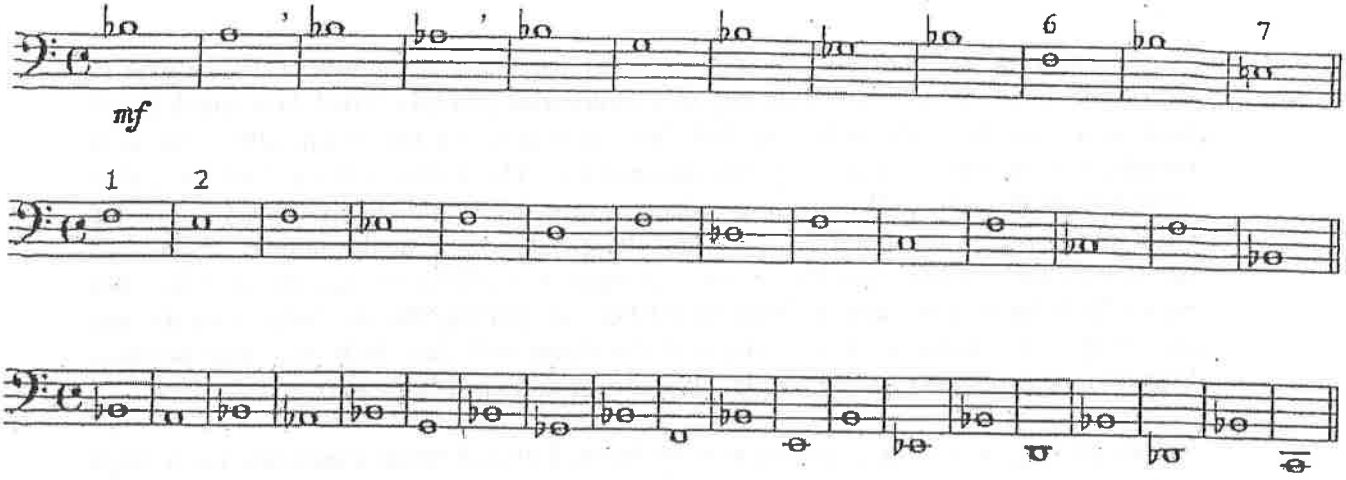
2. 

Everyday the chops feel different. Be conservative with buzzing; not more than 10 or 15 minutes, with
frequent rests, and with very little pressure. I sometimes use a 6" garden hose or the Joral "Short Cut" (a brass tube with a small bell) to create resistance. This is the beginning to a beautiful trombone sound. Relax and don't forget to think about the air.

While buzzing, focus the ear on the clarity of the buzz and the resonance in all ranges, since this is the genesis of your desired sound. It is very easy to distort the position on the mouth while covering different ranges. Use your natural mouthpiece setting when taking in air and widen the mouth to cover the rim of the mouthpiece to maximize intake. Avoid gasping, but take in more air than is needed. Visualize warm, wet air rushing into a great cavern. Using a reverse HO sound can open that throat right up. Practice as silent breathing as you can. Many performances are spoiled by excessively loud breathing. Create an opening that minimizes that noise. Breathe musically.

Let's do some long tones! A Remington classic.

3.

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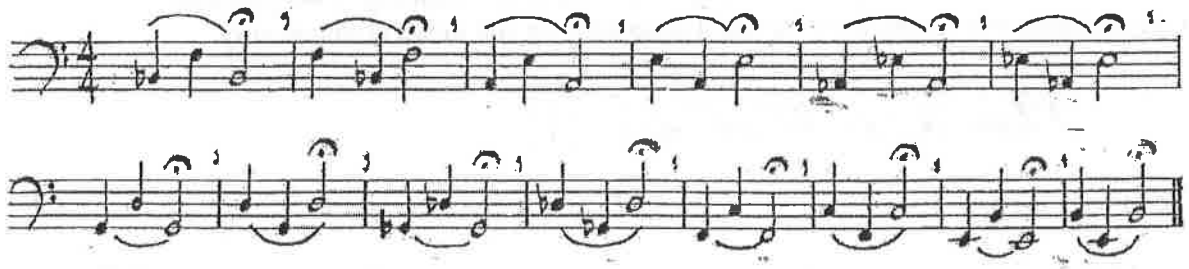

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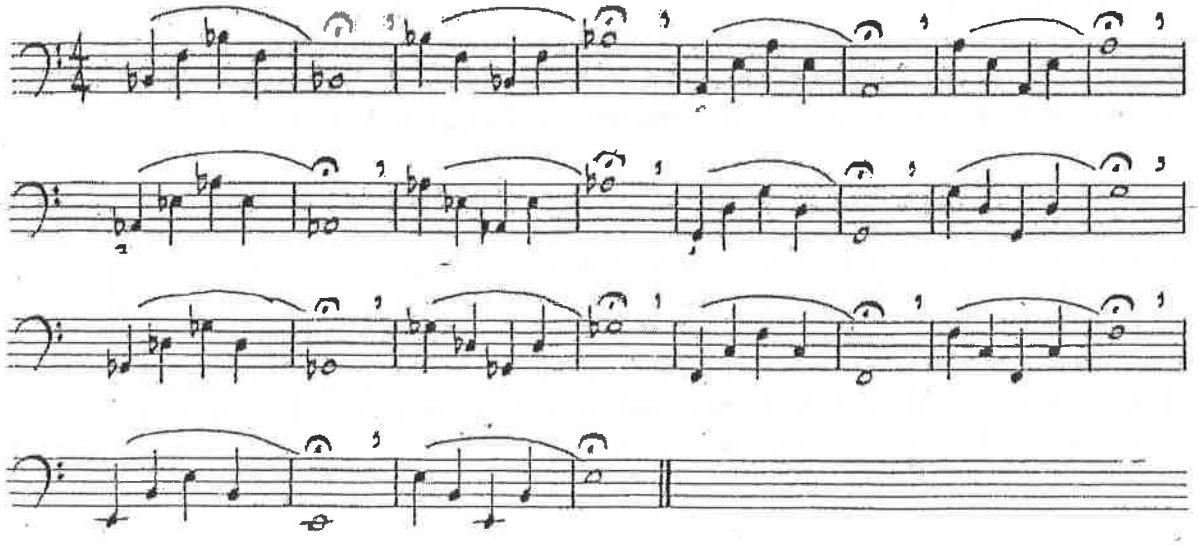


During my warm-up, I am constantly trying to achieve my "ideal" sound. It is the unique perception of sound we all have; your "tonal concept". When hearing or meeting someone for the first time, a person's sound is like a handshake or a smile.
Think of the most beautiful trombone sound in the world, and have that in your mind before you even play one note!

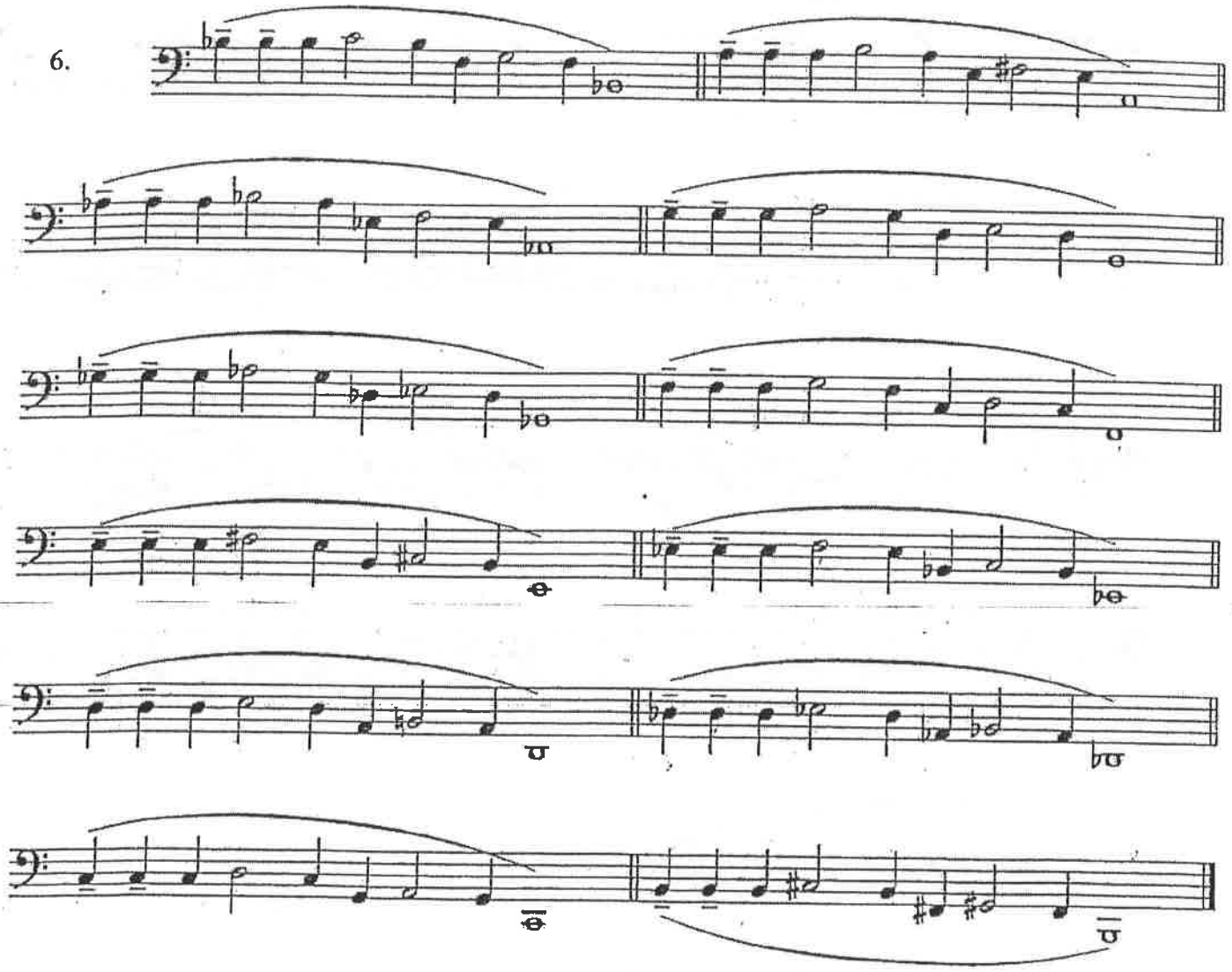
The following exercises will give you variety of tools to achieve your optimal sound and readiness for what you need to play

James Stamp was a legendary brass teacher in California. Here are some of his classics transposed for low brass.

Sing, Buzz, Play

by Jimmy Stamp

6.



As the exercises get longer, make sure you take in enough *relaxed* air.
Vary the tempo, dynamics and speed of the slide. Make sure the notes are connected enough.

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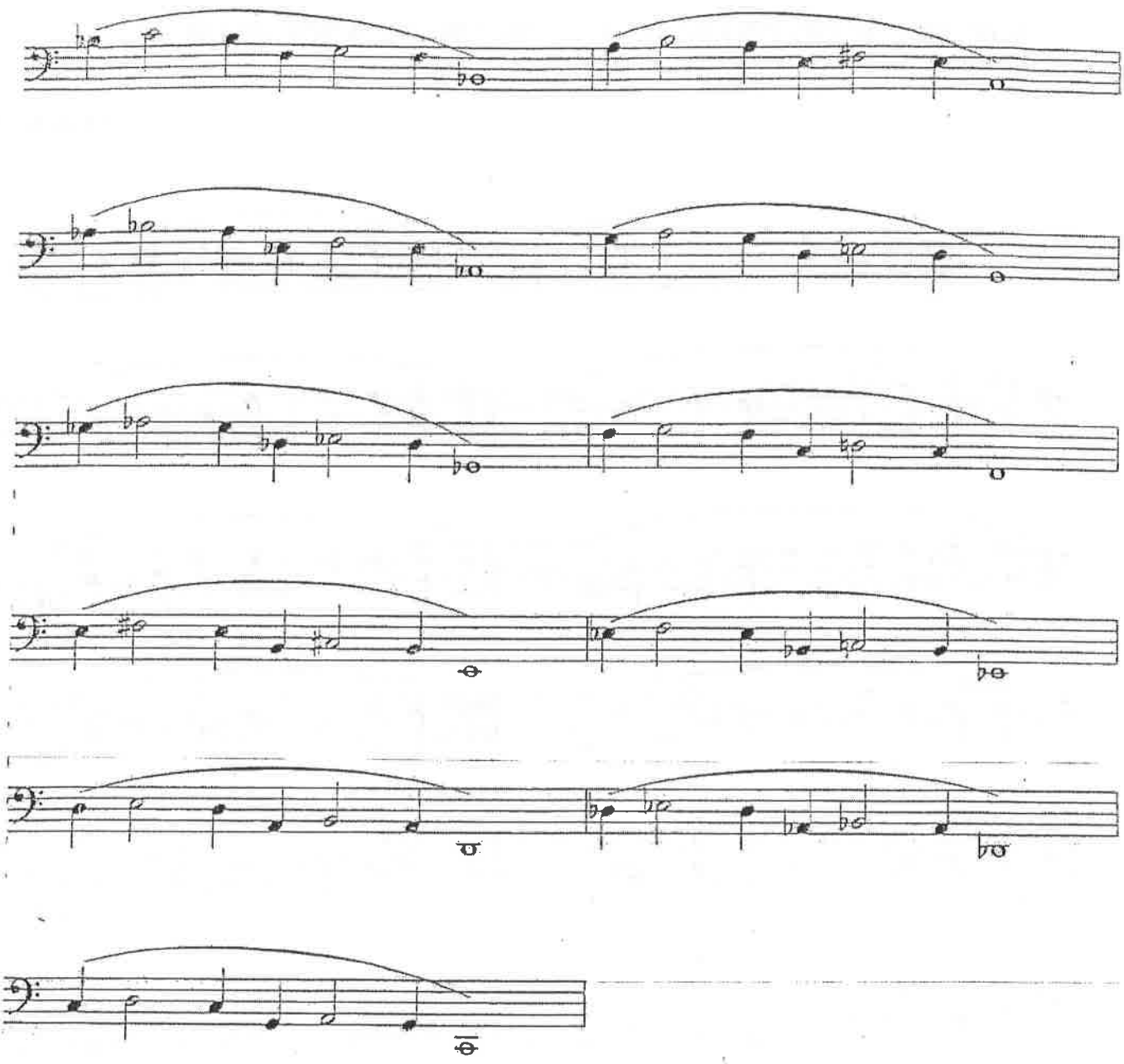

Vary the speed and dynamics of this Stamp exercise. Be consistent with sound through the range changes. Breathe as needed.

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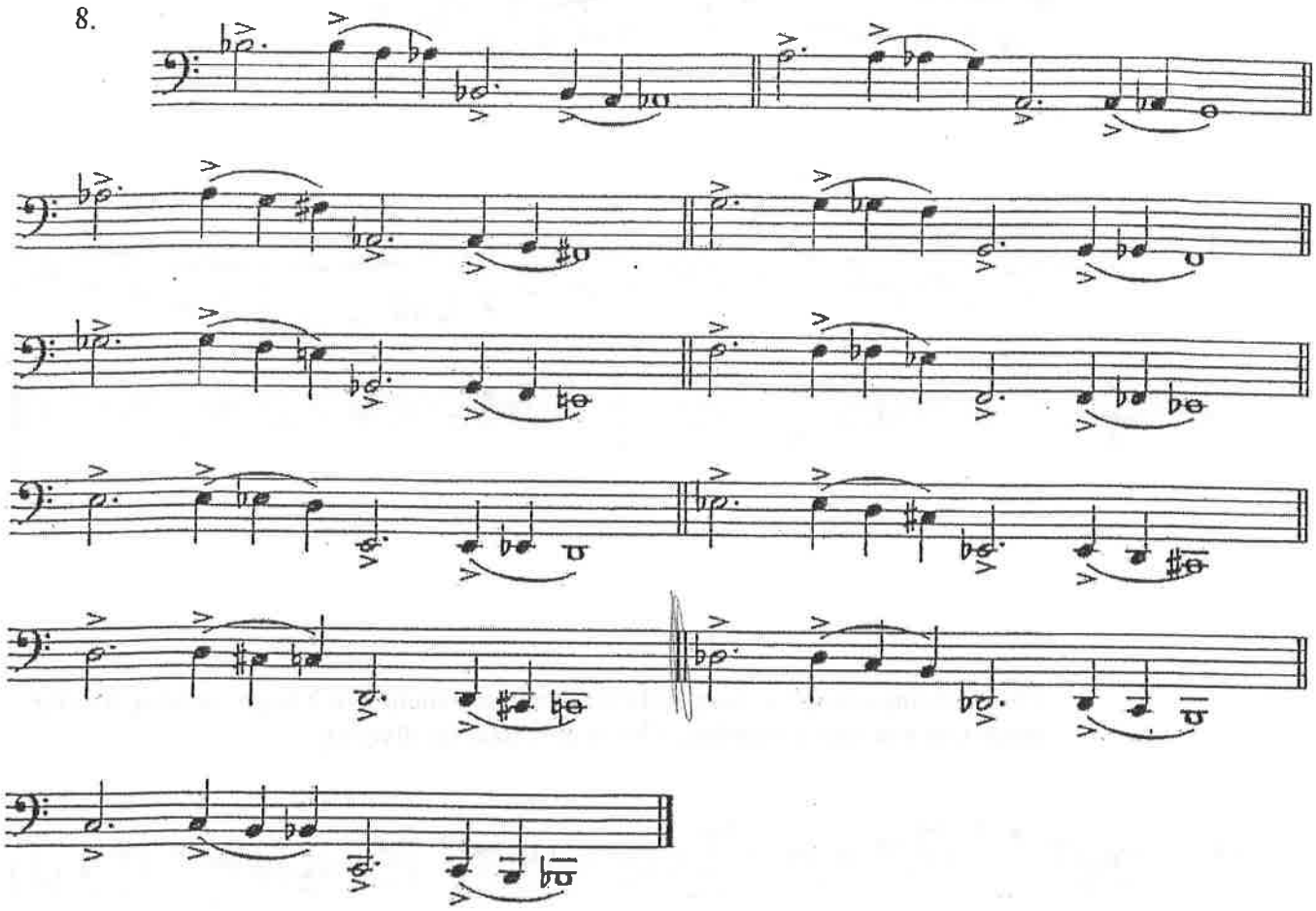

Use glissando with these. Connect each note with liquid sound.
Transpose up and down to your limit.

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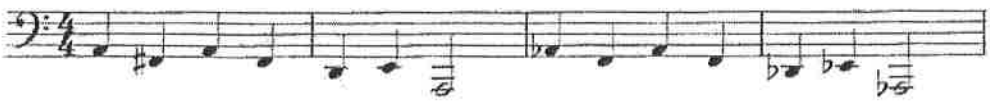
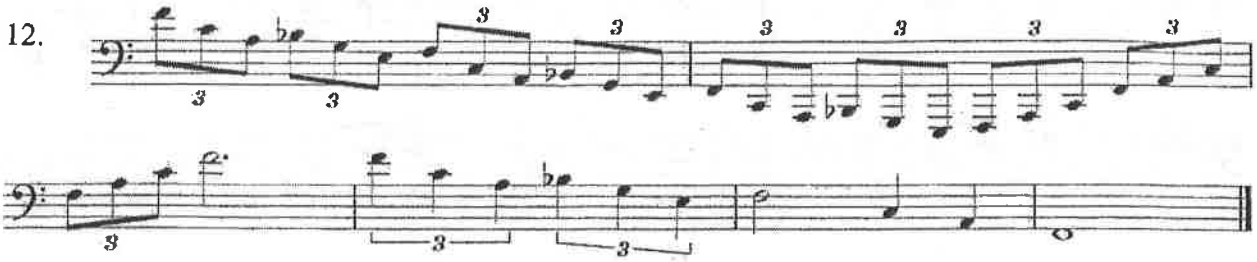


Transpose these arpeggio exercises up and down.

11.

12.



The unending arpeggio study. Take it where you would like it to go, steering it to the range that you need to explore. Slur or articulate for diversity.

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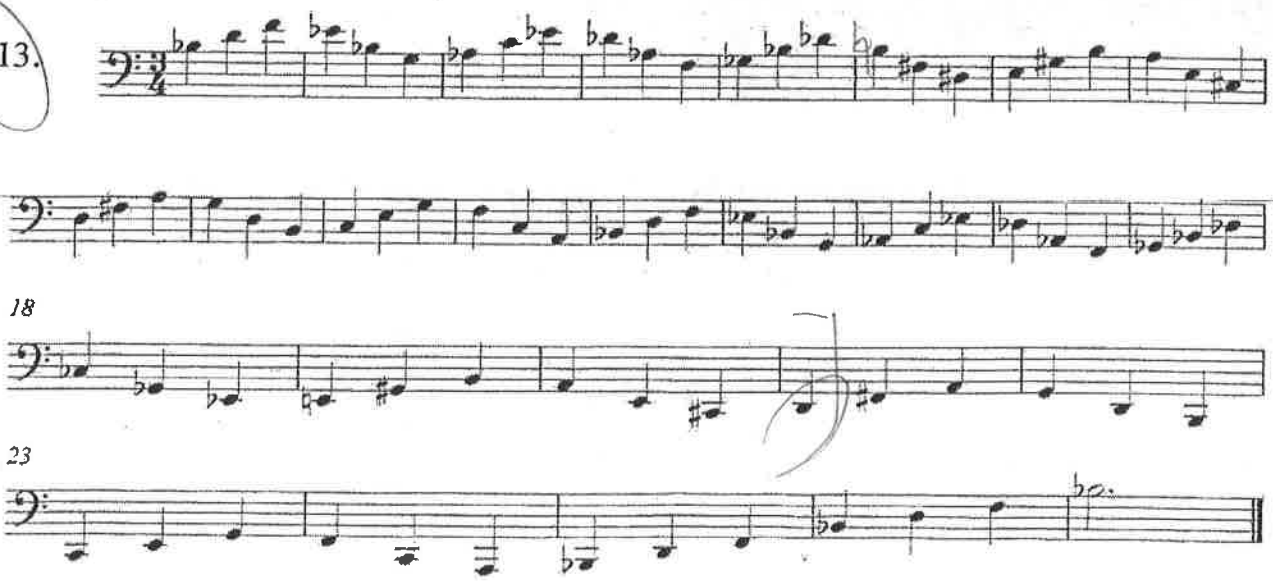

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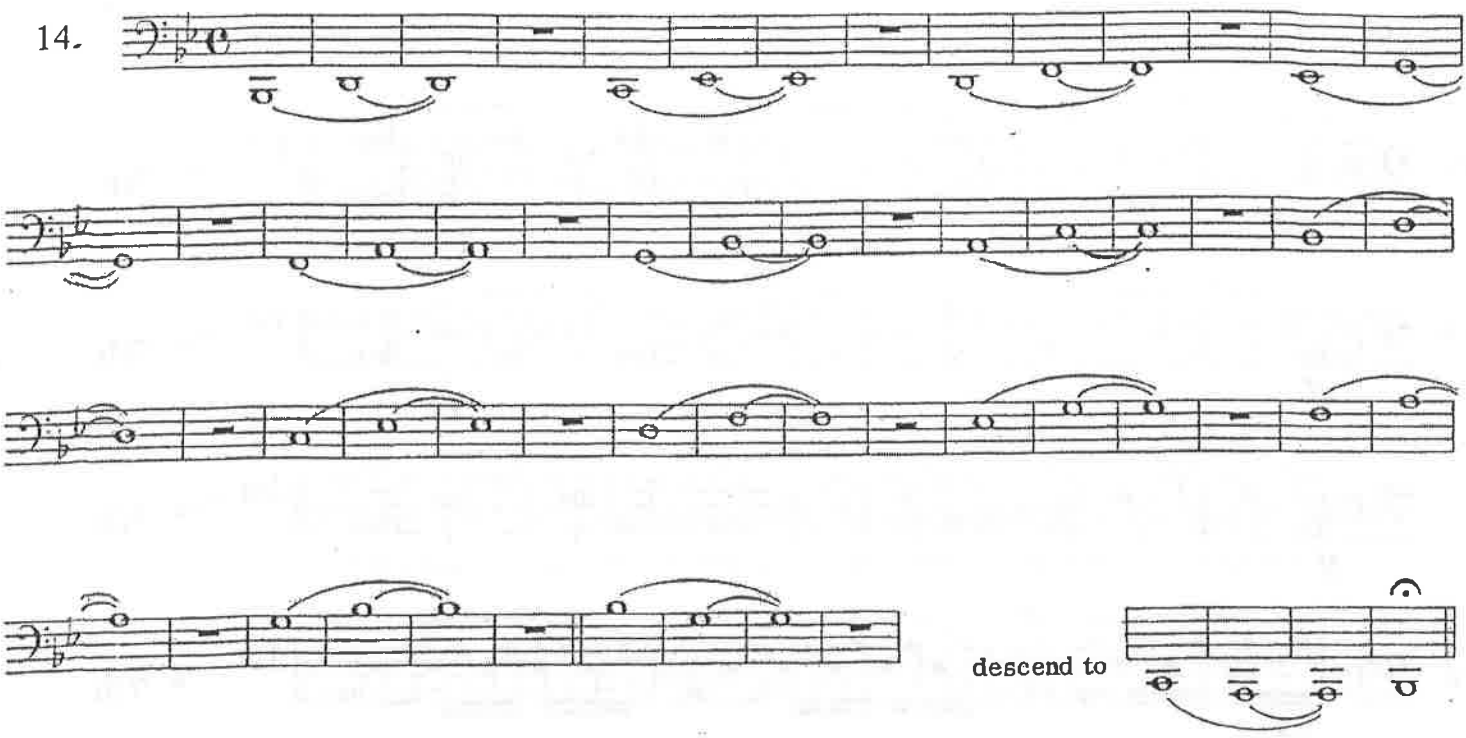


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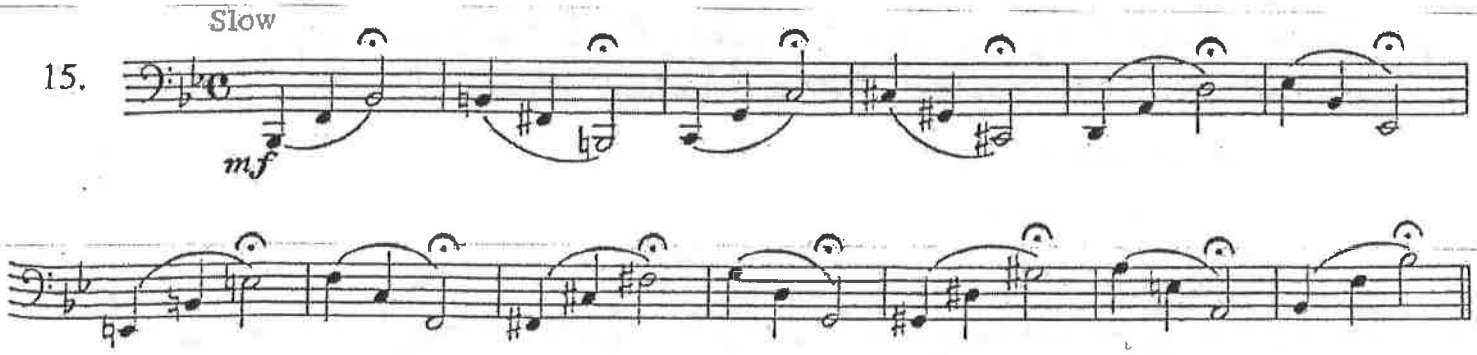

16.

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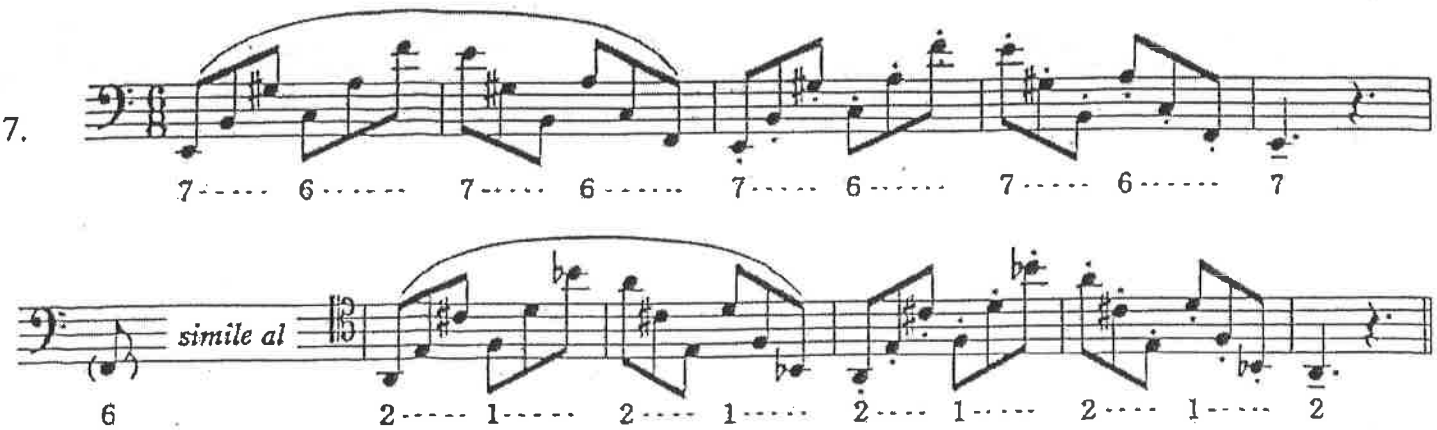
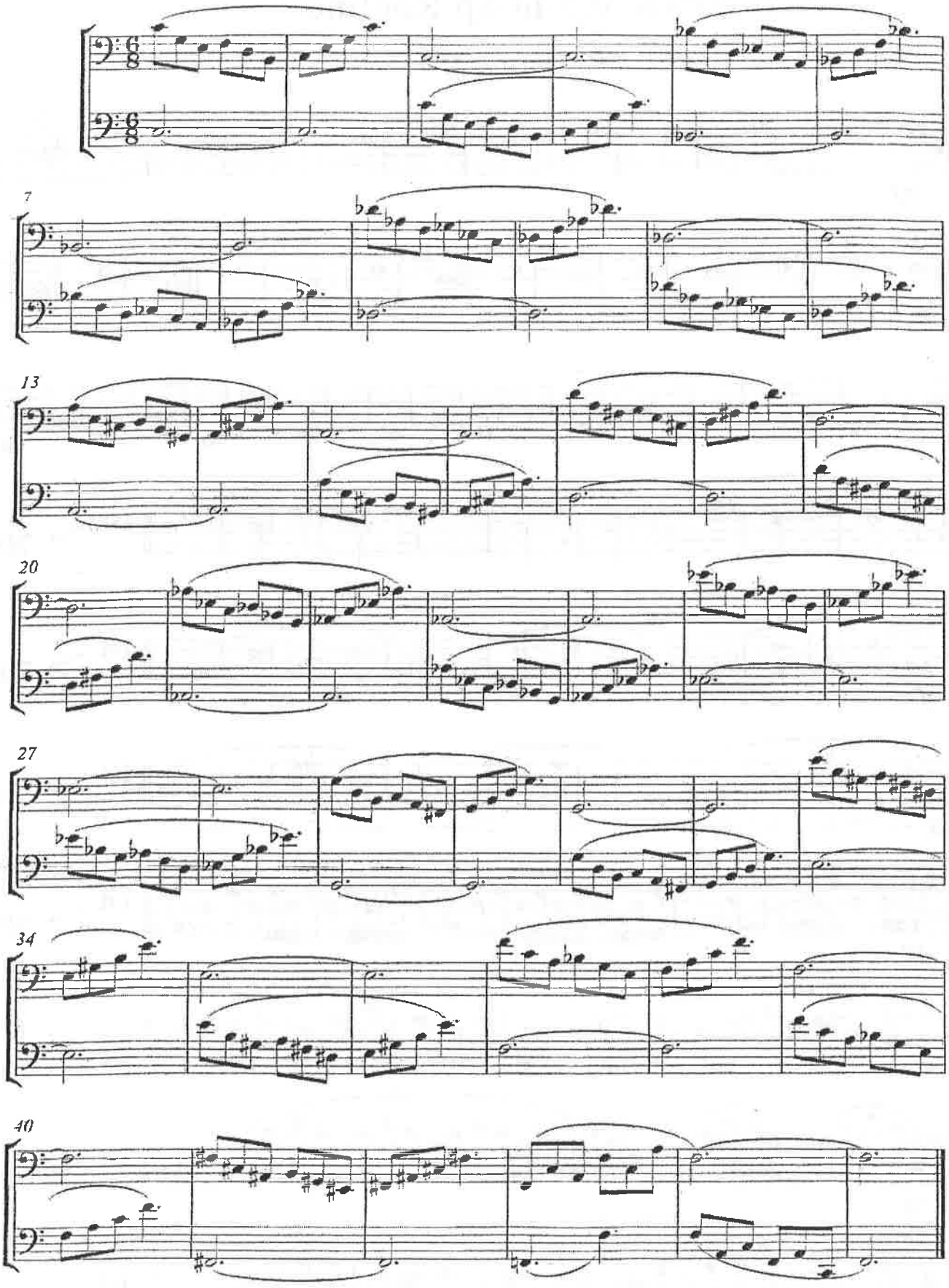
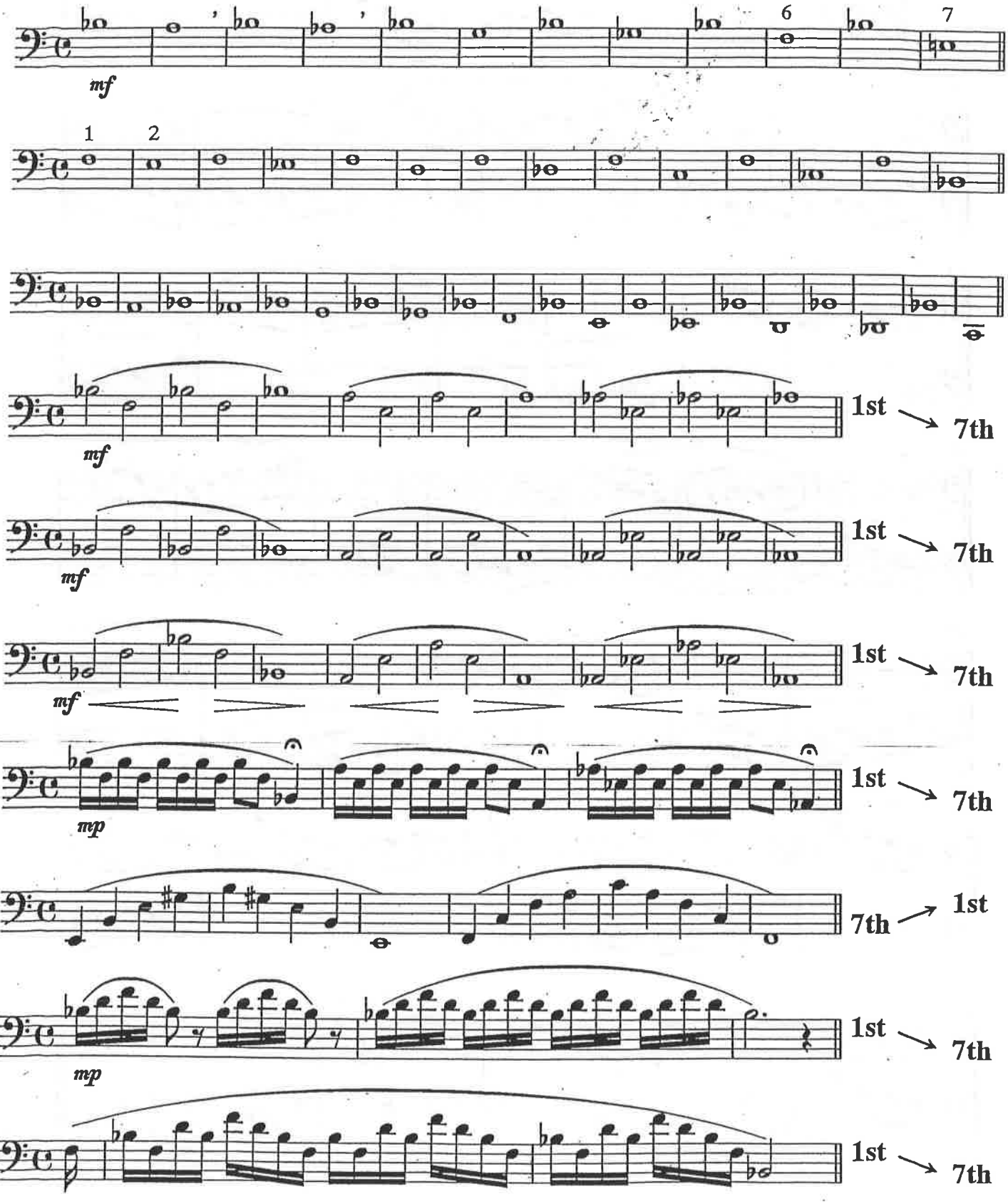


Arpeggio Duo. Use the drone pitch to tune the opposing arpeggio line.

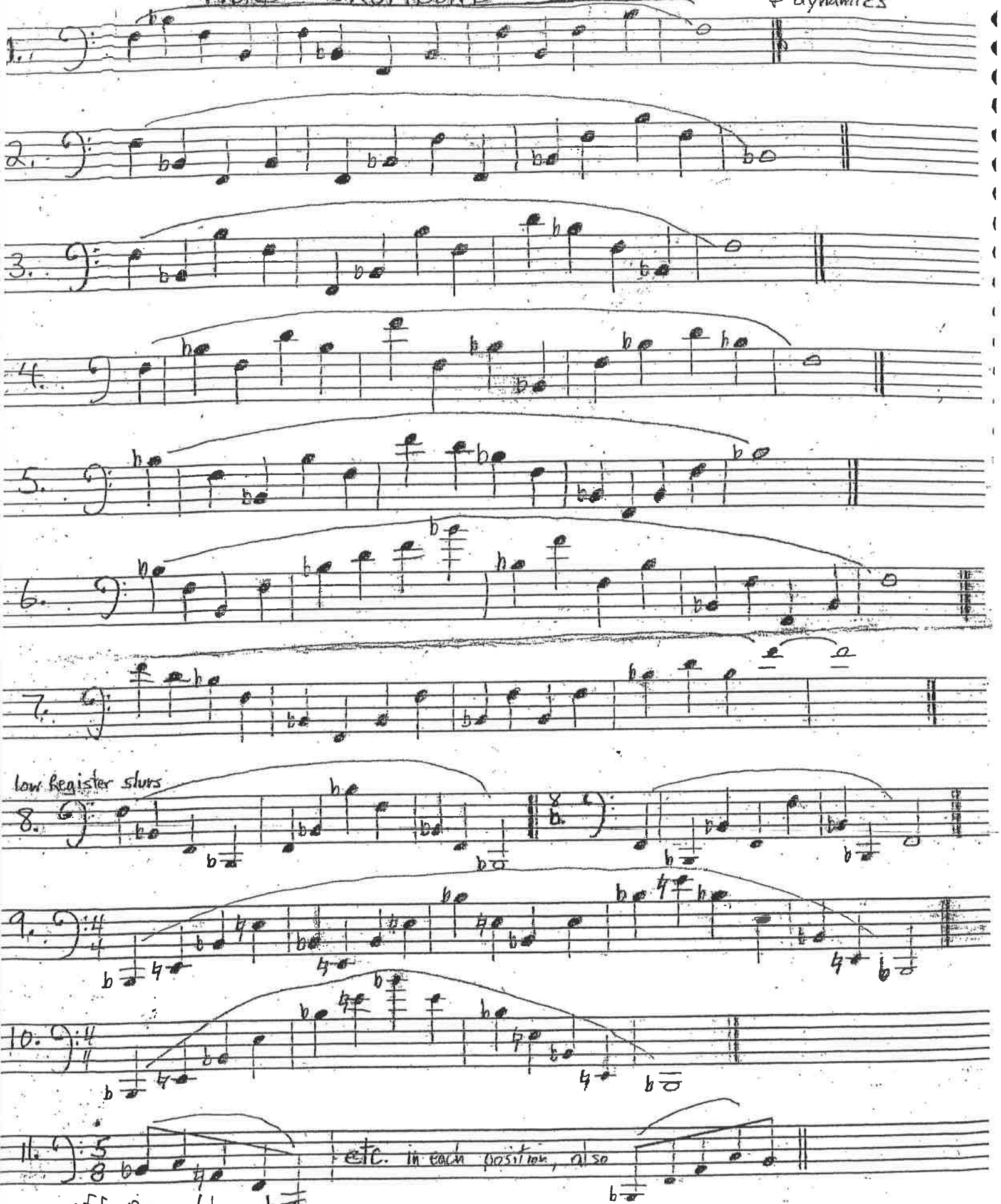


# Daily Warm-up Routine



# More Trombone Slurs

in all positions, different articulation + dynamics




Jeff Reynolds