

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.



Then this exercise:



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.

mf

6 7

1 2

4.

5.

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.

The image shows six staves of musical notation for exercise 6, written in bass clef. Each staff contains two measures of music, separated by a double bar line. The notes are connected by slurs, indicating a continuous melodic line. The notation includes various accidentals (sharps, flats, naturals) and rests. The first staff starts with a flat key signature and a common time signature. The subsequent staves show different melodic patterns and accidentals, including naturals and sharps. The final staff has a large slur underneath it, possibly indicating a breath mark or a specific articulation.

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.

7.

The image displays six staves of musical notation for exercise 7. Each staff begins with a bass clef and a key signature of one flat (B-flat). The notation consists of quarter notes and half notes, often grouped by slurs. The first five staves each contain two measures of music, while the sixth staff contains only one measure. The notes are as follows:

- Staff 1: Measure 1 (B-flat, C, D, E, F, G); Measure 2 (F, E, D, C, B-flat, A).
- Staff 2: Measure 1 (B-flat, B-flat, C, D, E, F); Measure 2 (F, G, A, B-flat, C, D).
- Staff 3: Measure 1 (B-flat, B-flat, C, B-flat, B-flat, C); Measure 2 (D, E, F, G, A, B-flat).
- Staff 4: Measure 1 (C, D, E, F, G, A); Measure 2 (B-flat, C, D, E, F, G).
- Staff 5: Measure 1 (C, D, E, F, G, A); Measure 2 (B-flat, B-flat, C, D, E, F).
- Staff 6: Measure 1 (C, D, E, F, G, A).

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

8.

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

9.

10.

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.

AK
13.



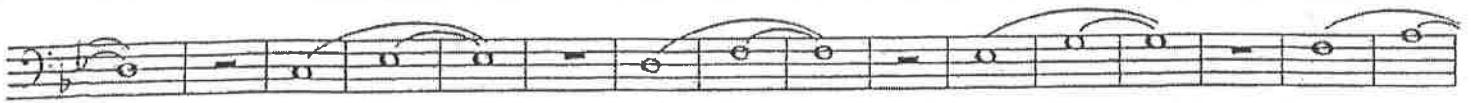
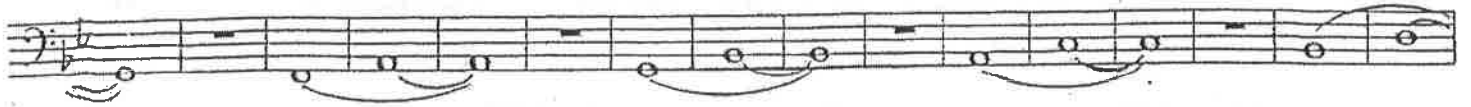
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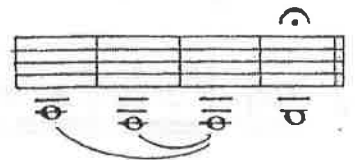
23



14.



descend to



15.

Slow



16.

a. *mf* 1st → 7th

b. *mf* 1st → 7th

c. *mf* 1st → 7th

d. *mp* 1st → 7th

e. *mp* 7th → 1st

f. *mp* 1st → 7th

g. *mp* 1st → 7th

• Marsteller

17. *mp* 7..... 6..... 7..... 6..... 7..... 6..... 7..... 6..... 7

simile al 6 2..... 1..... 2..... 1..... 2..... 1..... 2..... 1..... 2

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

Measures 1-6 of the Arpeggio Duo. The music is written in two staves, both in bass clef with a 6/8 time signature. The upper staff features a continuous eighth-note arpeggio line, while the lower staff provides a drone accompaniment of quarter notes. The key signature has one flat (B-flat).

7

Measures 7-12. The upper staff continues with an eighth-note arpeggio line, and the lower staff continues with a drone accompaniment. The key signature changes to two flats (B-flat and E-flat).

13

Measures 13-19. The upper staff continues with an eighth-note arpeggio line, and the lower staff continues with a drone accompaniment. The key signature changes to three flats (B-flat, E-flat, and A-flat).

20

Measures 20-26. The upper staff continues with an eighth-note arpeggio line, and the lower staff continues with a drone accompaniment. The key signature changes to two flats (B-flat and E-flat).

27

Measures 27-33. The upper staff continues with an eighth-note arpeggio line, and the lower staff continues with a drone accompaniment. The key signature changes to one flat (B-flat).

34

Measures 34-39. The upper staff continues with an eighth-note arpeggio line, and the lower staff continues with a drone accompaniment. The key signature changes to no flats or sharps (C major).

40

Measures 40-45. The upper staff continues with an eighth-note arpeggio line, and the lower staff continues with a drone accompaniment. The key signature changes to one sharp (F# major).

Daily Warm-up Routine

9/19/16

1st staff: Bass clef, C major scale, *mf*, measures 1-8. Fingerings 6 and 7 are indicated above the final notes.

2nd staff: Bass clef, C major scale, measures 1-8. Fingerings 1 and 2 are indicated above the first two notes.

3rd staff: Bass clef, C major scale, measures 1-8.

4th staff: Bass clef, C major scale, *mf*, measures 1-8. Slurs are placed over groups of notes. Fingering 1st to 7th is indicated at the end.

5th staff: Bass clef, C major scale, *mf*, measures 1-8. Slurs are placed over groups of notes. Fingering 1st to 7th is indicated at the end.

6th staff: Bass clef, C major scale, *mf*, measures 1-8. Slurs are placed over groups of notes. Fingering 1st to 7th is indicated at the end.

7th staff: Bass clef, C major scale, *mp*, measures 1-8. Slurs are placed over groups of notes. Fingering 1st to 7th is indicated at the end.

8th staff: Bass clef, C major scale, measures 1-8. Slurs are placed over groups of notes. Fingering 7th to 1st is indicated at the end.

9th staff: Bass clef, C major scale, *mp*, measures 1-8. Slurs are placed over groups of notes. Fingering 1st to 7th is indicated at the end.

10th staff: Bass clef, C major scale, measures 1-8. Slurs are placed over groups of notes. Fingering 1st to 7th is indicated at the end.

MORE TROMBONE SLURS (in all positions, different articulation + dynamics)

1.

2.

3.

4.

5.

6.

7.

8. *low register slurs*

9.

10.

11.

etc. in each position, also

Jeff Reynolds