

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.



Exercise #1 musical notation: Two staves of music in bass clef. The first staff starts with a Bb note, followed by a glissando line labeled "gliss." leading to a series of notes descending chromatically. The second staff starts with a Bb note, followed by a glissando line labeled "gliss." leading to a series of notes descending 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 #2 musical notation: A single staff of music in bass clef. It features a series of notes with slurs, indicating a legato style, descending chromatically.

Exercise #3 From the James Stamp Warm up book.

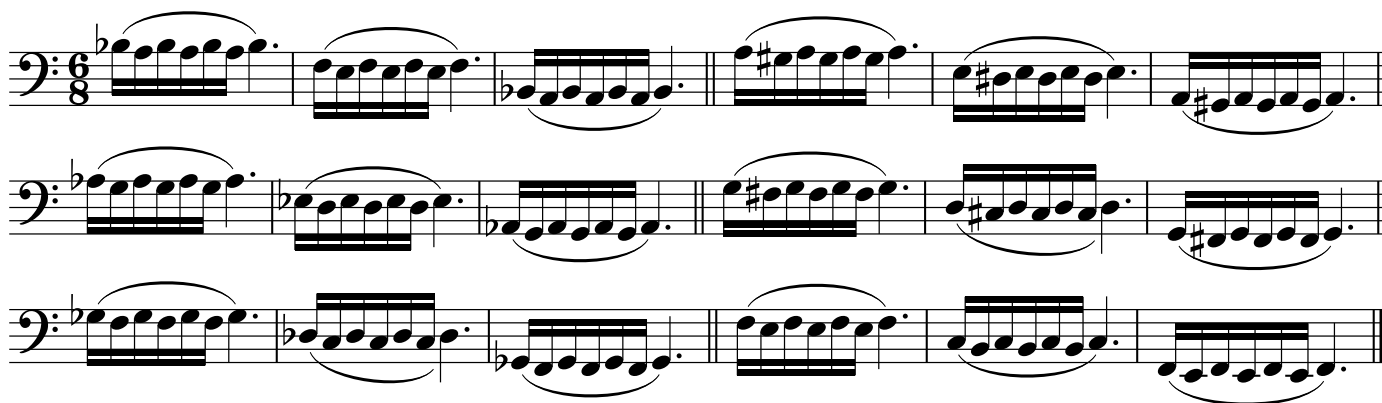
Buzz first and then play. Gliss all notes when buzzing on the mouthpiece. When performing this on the instrument, play this in a comfortable *mf* dynamic, striving for a beautiful easy tone with good slide technique and connections. Natural slur all notes.



Exercise #3 musical notation: Two staves of music in bass clef. The first staff is in 12/4 time and features a series of notes with slurs, indicating a legato style, descending chromatically. The second staff is in 4/4 time and features a series of notes with slurs, indicating a legato style, descending chromatically.

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 music in bass clef. The first staff is in 6/8 time and features a series of notes with slurs, indicating a legato style, descending chromatically. The second and third staves are in 6/8 time and feature a series of notes with slurs, indicating a legato style, descending chromatically.

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 breath in order not to miss any connections. Listen carefully to the distance between each interval and the imaginary drone 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

Exercise #9 Flexibility

Keep the air moving and do this as smooth as possible.

Two staves of musical notation in bass clef, 6/8 time. The first staff shows a descending scale starting on G4, with a slur over the first six notes and a fermata on the seventh. The second staff shows an ascending scale starting on G3, with a slur over the first six notes and a fermata on the seventh.

Exercise #10 Wider Intervals

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

Six staves of musical notation in bass clef, 4/4 time. Each staff shows a scale with a slur over the entire line, demonstrating various intervallic patterns. The scales are: 1) D4 to D5, 2) E4 to E5, 3) F4 to F5, 4) G4 to G5, 5) A4 to A5, and 6) B4 to B5.

Exercise #11 Flexibility

Abstract of Remington Flex Study.

One staff of musical notation in bass clef. The notation features complex rhythmic patterns with slurs and accents, characteristic of the Remington Flex Study.

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 sixteenth notes with some accidentals. The fifth staff has a key signature change to one flat (Bb) and includes a whole note. The sixth staff continues with eighth and sixteenth notes and flats. The seventh staff has 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 sixteenth notes and flats. The tenth staff has a key signature change to four flats (Bb, Eb, Ab, Db) and includes a whole note. The notation is dense and intricate, with many accidentals and complex rhythmic patterns.

This image displays ten staves of musical notation, all in bass clef. The notation is complex, featuring a variety of chords and melodic lines. The first staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The music consists of eighth and sixteenth notes, often beamed together. The second staff continues this pattern, ending with a double bar line. The third staff introduces a key signature change to one sharp (F#) and includes a whole rest. The fourth staff continues with the one sharp key signature and includes another whole rest. The fifth staff returns to the two flats key signature and includes a whole rest. The sixth staff continues with the two flats key signature. The seventh staff includes a whole rest. The eighth staff continues with the two flats key signature. The ninth staff continues with the two flats key signature. The tenth staff concludes the piece with a double bar line. The notation is dense, with many notes and accidentals (flats and sharps) throughout.

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 fermata is placed over the B1 note. The rest of the staff is a continuous chromatic descent from B1 to G1, with a slur over the entire line. 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 fermata is placed over the A#1 note. The rest of the staff is a continuous chromatic descent from A#1 to G1, with a slur over the entire line.

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 B1 to G1. The second staff is in D major (two sharps) and contains a descending scale from D2 to B1. Both scales are performed in a single breath, indicated by a slur over the entire line.

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 (one flat) and contains a series of eighth-note chords: B1-A1, G1-F1, E1-D1, C1-B1, B1-A1, G1-F1, E1-D1, C1-B1, B1-A1, G1-F1, E1-D1, C1-B1. The second staff is in B-flat major (one flat) and contains a series of eighth-note chords: B1-A1, G1-F1, E1-D1, C1-B1, B1-A1, G1-F1, E1-D1, C1-B1, B1-A1, G1-F1, E1-D1, C1-B1, B1-A1, G1-F1, E1-D1, C1-B1. The third staff is in B-flat major (one flat) and contains a series of eighth-note chords: B1-A1, G1-F1, E1-D1, C1-B1, B1-A1, G1-F1, E1-D1, C1-B1, B1-A1, G1-F1, E1-D1, C1-B1, B1-A1, G1-F1, E1-D1, C1-B1.

