

Mark Nightingale  
**WARM-UP BOOK**

**Tenor Trombone Studies (Bass Clef)**

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**WARWICK MUSIC LIMITED**  
1 Broomfield Road, Coventry, England, CV5 6JW

Tel: +44 (0)24 7671 2081  
Fax: +44 (0)24 7671 2550  
[sales@warwickmusic.com](mailto:sales@warwickmusic.com)  
[www.warwickmusic.com](http://www.warwickmusic.com)

© 2003 Warwick Music Ltd

[obmannstefan@gmail.com](mailto:obmannstefan@gmail.com)





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**1 Broomfield Road, Coventry, England, CV5 6JW**  
**Tel: +44 (0)24 7671 2081**  
**Fax: +44 (0)24 7671 2550**  
**sales@warwickmusic.com**  
**www.warwickmusic.com**

obmannstefan@gmail.com

# THE WARM-UP BOOK

## Spice Up Your Warm-Up

In writing this book I have sought to expand upon the existing available warm-up material which concentrates mainly on major and minor arpeggios. Within its pages you will find exercises based upon augmented, diminished and dorian arpeggios, the circle of fourths, chromatic sequences and other patterns used in jazz. As well as flexibility studies there are several studies on both staccato and fast legato tonguing which are particularly relevant to the jazz player.

I have included exercises which explore the altissimo, pedal and false-tone registers. Players using this book who play a Bb/F trombone should **not** use the plug when playing the notes from low Eb to low B. Playing them as proper false-tones will significantly improve your sound quality over the entire range of the instrument. Also, playing these notes early on in your warm-up will help to relax any tightness in the embouchure and focus your sound production. If you have never come across false-tones before I would direct you to Ex. 19 as a good introduction.

Finally, I would like to point out that this book is **not** designed to be played from cover to cover, but rather to be used as a source of supplements to your regular warm-up routine.

*Mark Nightingale*

# THE WARM-UP BOOK

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# First Notes of the Day

## 1a.

*Treat as a lip slur - i.e. do not use any tongue even when moving the slide (in parts b & c).*

*Keep the air flowing but move the slide quickly to minimise any glissando.*

*Check your intonation at all times.*

**Mark Nightingale**

[♩ = 60]

## 1b.

[♩ = 60]

## 1c.

[♩ = 60]

## 2a. Stretching Down

Treat this exercise as a lip slur similar to Exercise 1.

The 'false-tones' from low E $\flat$  downwards should be played a position lower than the corresponding note would be up the octave.

Push the bottom jaw down and forwards a little and make as open a sound as possible on these notes.

Try to match the tone quality between the normal, false-tone and pedal registers.

[♩ = 80]

(REST!)

mp mf mp mf

mp mf mp mf

(6) mp mf mp mf

(7) (4) mp mf mp mf

(4) (5) (5) (6) mp mf mp mf

(6) (7) (4) (7) (b7) mp mf mp mf

(5) (b7) mp mf mp mf pp

# 2b.

(♩ = 80)

mp mf (REST!) mp mf

mp mf mp mf (6) (7)

mp mf mp mf

mp mf mp mf (4)

mp mf mp mf (5) (4) (6)

mp mf mp mf (5) (7) (4) (6) (b7)

mp mf pp (5) (7)

# 2c.

## Stretching Down via Diminished Arpeggios

[♩ = 100]

The musical score consists of 13 staves of music in bass clef, 3/4 time, and B-flat major. The first staff begins with a mezzo-piano (*mp*) dynamic marking. The piece is characterized by a descending melodic line with a long, sweeping slur over the first 12 staves. Each staff contains a sequence of notes, often grouped as dyads or triads, with some notes marked with fingering numbers in parentheses: (4), (5), (6), (7). The final staff concludes with a double bar line.



# 3a. Arpeggios

Use a soft tongue. Play with a swing feel. Transpose into other keys as desired.

Swing [♩ = 108]  
mf

Musical notation for exercise 3a, first system. Bass clef, 4/4 time, key signature of two flats. The first staff contains a sequence of eighth notes and quarter notes with arpeggiated chords. The second staff continues the sequence with some notes marked with flats and parentheses. The third staff continues with more arpeggiated chords. The fourth staff concludes the exercise with a final chord and a fermata.

# 3b.

Swing [♩ = 108]  
f

Musical notation for exercise 3b, first system. Bass clef, 4/4 time, key signature of two flats. The first staff contains a sequence of eighth notes and quarter notes with arpeggiated chords. The second staff continues the sequence with some notes marked with flats and parentheses. The third staff continues with more arpeggiated chords. The fourth staff concludes the exercise with a final chord and a fermata.

3c.

Swing [ $\text{♩} = 108$ ]

Musical score for exercise 3c, measures 1-4. The score is written in bass clef, 4/4 time, with a tempo of 108 bpm. The key signature has one flat (B-flat). The first measure starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, with slurs and ties. The second measure has a B-flat note. The third measure has a B-flat note. The fourth measure has a B-flat note and a fermata over the final note.

3d.

Swing [ $\text{♩} = 108$ ]

Musical score for exercise 3d, measures 1-4. The score is written in bass clef, 4/4 time, with a tempo of 108 bpm. The key signature has two flats (B-flat and E-flat). The first measure starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second measure has a forte (*f*) dynamic. The third measure has a mezzo-forte (*mf*) dynamic. The fourth measure has a forte (*f*) dynamic. The melody consists of eighth and quarter notes, with slurs and ties. The second measure has a B-flat note. The third measure has a B-flat note. The fourth measure has a B-flat note and a fermata over the final note.

## 4.

**Fourths Moving in Whole Tones**

[♩ = 144]

mf

p f p mf

f p f

## 5.

**Lip Slurs Against The Grain**

Check your intonation at all times, especially on notes in alternate positions.

Make the tone quality of these notes match that of their home-position counterparts.

Legato  
No Tongue

[♩ = 92 Upwards]

mp

(5) (5) (6)

(6) (6) (6)(7) (6) (7) (6) (7)

(6) (7)

(6) (7) (6) (6) (6) (7) (6) (6)

(5) (5) (6) (5) (6) (5) (5) (4)



# 7a. Single Tonguing

*When you feel comfortable with the exercise increase the tempo a little.  
You will find it useful to develop your single tongue until it is faster than your slowest double tongue.  
Keep the articulation clean especially in the lower register.*

[♩ = 80+]

The musical score for 'Single Tonguing' exercise 7a is written in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). It begins with a tempo marking of [♩ = 80+] and a dynamic marking of *mf*. The exercise consists of ten staves of music. The first staff contains three measures of eighth-note patterns with accents, starting on G2. The subsequent staves continue this pattern, moving up the scale in half-steps. The eighth-note patterns are grouped in pairs, with the second note of each pair being accented. The exercise concludes with a fermata over a whole note on G2 in the final staff.

# 7b.

[♩ = 80+]

The musical score consists of ten staves of bass clef notation. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as [♩ = 80+]. The first staff begins with a piano (p) dynamic. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Accents and slurs are used throughout to indicate phrasing and emphasis. The piece concludes with a final whole note chord.

# 7c.

[♩ = 80+]

*f*

# 70.

[♩ = 80+]

The musical score for exercise 70 is written in bass clef with a 4/4 time signature. It begins with a tempo marking of [♩ = 80+] and a dynamic marking of *mf*. The piece is composed of ten staves of music, each containing three measures. The notation features a variety of rhythmic patterns, including eighth-note runs, dotted rhythms, and rests, all marked with accents. The key signature is one sharp (F#), and the piece concludes with a final whole note chord on the tenth staff.



# 7e.

[♩ = 80+]

*p*

# 7f.

[♩ = 80+]

*f*

# 7g.

[♩ = 80+]

*mf*

# 8a.

## Combined Tonguing and Lip Slurs.

You may have to play this exercise slower than marked at first to make sure there are no rhythmic or dynamic bumps.

Breathe where necessary, then resume.

[♩ = 80] approx.

The musical score consists of 12 staves of music in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). The tempo is marked as approximately 80 beats per minute. The exercise is divided into two main sections: the first section (staves 1-4) features eighth-note patterns with slurs and dynamic markings, while the second section (staves 5-12) features sixteenth-note patterns with slurs. The staves are numbered with circled numbers (1-7) above them, indicating specific measures or groups of notes. The first measure of the first staff is marked with a dynamic of *mp*. The final measure of the twelfth staff ends with a double bar line and repeat dots.

[♩ = 80] *mp*

(1) (2) (3) (4) (5) (6) (7)

# 9a.

## Chromatics with Legato Tongue

Co-ordinate your tongue and slide precisely but do not move the slide too jerkily -  
i.e. keep a sense of flow to your arm movement.  
When you feel comfortable with the exercise increase the tempo a little.

[♩ = 92+]

*mf*

[♩ = 92+]

### 9b.

*mf*

[♩ = 92+]

### 9c.

*mf*

# 10a. Slide Co-ordination With Legato Tongue

*Co-ordinate your slide and tongue precisely and listen for intonation.*

[♩ = 92+]

*mf*

## 10b.

[♩ = 92+]

*mf*

## 10c.

[♩ = 92+]

*mf*

# 11.

## Lip Slurs Against The Grain With Occasional Legato Tongue

Only use legato tongue when moving up and down the slide on the same harmonic - otherwise treat as a lip slur. The hardest thing with this exercise is making the notes that are lip slurred come out with a proper swing feel.

Swing  
[♩ = 112+]



## 12a.

## Dorian Arpeggios

Play staccato first time (*p*) first time and legato (*mf*) second time.

[♩ = 152]

1st. stacc. 2nd. legato

## 12b.

[♩ = 152]

1st. stacc. 2nd. legato

## 12c.

[♩ = 152]

1st. stacc. 2nd. legato

# 12d.

[♩ = 152]

1st. stacc. 2nd. legato

Musical score for exercise 12d, bass clef, 4/4 time, p-mf dynamics. The score consists of three staves. The first staff begins with a dynamic marking of *p - mf*. The music features a series of eighth notes with slurs and accents, including some notes with sharps. The second staff contains a measure with a fermata. The third staff concludes with a final note and a double bar line.

# 12e.

[♩ = 152]

1st. stacc. 2nd. legato

Musical score for exercise 12e, bass clef, 4/4 time, p-mf dynamics. The score consists of three staves. The first staff begins with a dynamic marking of *p - mf*. The music features a series of eighth notes with slurs and accents, including some notes with flats. The second staff contains a measure with a fermata. The third staff concludes with a final note and a double bar line.

# 12f.

[♩ = 152]

1st. stacc. 2nd. legato

Musical score for exercise 12f, bass clef, 4/4 time, p-mf dynamics. The score consists of three staves. The first staff begins with a dynamic marking of *p - mf*. The music features a series of eighth notes with slurs and accents, including some notes with flats. The second staff contains a measure with a fermata. The third staff concludes with a final note and a double bar line.

[♩ = 152]

# 12g.

1st. stacc. 2nd. legato

## 13a. Triple Tonguing Using the Cycle of Fourths

Sempre staccato

[♩ = 176+]

## 13b.

Sempre staccato

[♩ = 176+]

# 13c.

*Sempre staccato*

[♩ = 176+]

*f*

# 13d.

*Sempre staccato*

[♩ = 176+]

*f*

# 13e.

*Sempre staccato*

[♩ = 176+]

*f*

*optional*

## 14. Extending minor arpeggios

*Play as smoothly as possible using a legato tongue.*

[♩ = 80]

*p*

Seven staves of musical notation for exercise 15a. Each staff contains a sequence of notes, primarily eighth and quarter notes, with some rests. The notes are connected by slurs, indicating a continuous arpeggiated pattern. The key signature is one flat (B-flat), and the time signature is 3/4.

## 15a. Further Extending minor arpeggios

When you get to the bar rest in the middle of each part of this exercise keep the instrument on your chops to avoid using a different embouchure in different registers.

When playing in the upper register above high D there are several choices for each note. High E $\flat$  can be played in  $\sharp$ 2nd or 3rd, high E in 2nd or  $\sharp$ 4th, high F in 1st or  $\sharp$ 3rd, high F $\sharp$  in  $\sharp$ 2 or 3rd, and high G in 2nd, 3rd or 4th.

Try out these various positions and find the ones most suited to you and your instrument.

[♩ = 80]

Two staves of musical notation for exercise 15b. The first staff starts with a tempo marking [♩ = 80] and a dynamic marking *p*. The second staff includes a dynamic marking *ff* and a slur over the final notes, with a circled number (7) above it.

## 15b.

[♩ = 80]

Two staves of musical notation for exercise 15b. The first staff starts with a tempo marking [♩ = 80] and a dynamic marking *p*. The second staff includes a dynamic marking *ff* and a slur over the final notes, with a circled number (6) above it.

### 15c.

[♩ = 80]

*p*

(5)

*ff*

*v*

*v*

*v*

Detailed description: This block contains the musical notation for exercise 15c. It consists of two staves in bass clef with a 3/4 time signature and a key signature of two flats. The first staff begins with a tempo marking of [♩ = 80] and a dynamic marking of *p*. It features a melodic line with a slur over the first six notes. The second staff continues the melodic line, ending with a slur over the last three notes, which are marked with a dynamic of *ff* and an accent (>). The notes are marked with *v* (accents) and a fingering of (5) is indicated above the final note.

### 15d.

*p*

(4) (b7)

*ff*

*v*

*v*

*v*

Detailed description: This block contains the musical notation for exercise 15d. It consists of two staves in bass clef with a 3/4 time signature and a key signature of three flats. The first staff begins with a dynamic marking of *p*. It features a melodic line with a slur over the first six notes. The second staff continues the melodic line, ending with a slur over the last three notes, which are marked with a dynamic of *ff* and an accent (>). The notes are marked with *v* (accents) and fingerings of (4) and (b7) are indicated above the final notes.

### 15e.

*p*

(b7)

*ff*

*v*

*v*

*v*

Detailed description: This block contains the musical notation for exercise 15e. It consists of two staves in bass clef with a 3/4 time signature and a key signature of two flats. The first staff begins with a dynamic marking of *p*. It features a melodic line with a slur over the first six notes. The second staff continues the melodic line, ending with a slur over the last three notes, which are marked with a dynamic of *ff* and an accent (>). The notes are marked with *v* (accents) and a fingering of (b7) is indicated above the final note.

### 15f.

*p*

(6)

*ff*

*v*

*v*

*v*

Detailed description: This block contains the musical notation for exercise 15f. It consists of two staves in bass clef with a 3/4 time signature and a key signature of three flats. The first staff begins with a dynamic marking of *p*. It features a melodic line with a slur over the first six notes. The second staff continues the melodic line, ending with a slur over the last three notes, which are marked with a dynamic of *ff* and an accent (>). The notes are marked with *v* (accents) and a fingering of (6) is indicated above the final note.

# 15g.

Exercise 15g consists of two staves in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff contains a melodic line starting on G2, moving up stepwise to G4, with a dynamic marking of *p*. The second staff continues the melodic line, ending with a fermata on G4, followed by a *ff* dynamic marking and a triplet of notes (G4, F#4, E4) marked with a *v* (accents) and a (5) fingering.

# 15h.

Exercise 15h consists of two staves in bass clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The first staff contains a melodic line starting on G2, moving up stepwise to G4, with a dynamic marking of *p*. The second staff continues the melodic line, ending with a fermata on G4, followed by a *ff* dynamic marking and a triplet of notes (G4, Fb4, Eb4) marked with a *v* (accents) and a (4) fingering, and a (b7) fingering.

# 15i.

Exercise 15i consists of two staves in bass clef with a key signature of three flats (Bb, Eb, Ab) and a 3/4 time signature. The first staff contains a melodic line starting on G2, moving up stepwise to G4, with a dynamic marking of *p*. The second staff continues the melodic line, ending with a fermata on G4, followed by a *ff* dynamic marking and a triplet of notes (G4, Fb4, Eb4) marked with a *v* (accents) and a (6) fingering.

# 15j.

Exercise 15j consists of two staves in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The first staff contains a melodic line starting on G2, moving up stepwise to G4, with a dynamic marking of *p*. The second staff continues the melodic line, ending with a fermata on G4, followed by a *ff* dynamic marking and a triplet of notes (G4, F#4, E4) marked with a *v* (accents) and a (5) fingering.

# 15k.

Musical notation for exercise 15k, consisting of two staves. The first staff is in bass clef, 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It features a melodic line starting with a piano (*p*) dynamic and a long slur over the first eight measures. The second staff continues the piece, starting with a fortissimo (*ff*) dynamic and includes accents and slurs.

# 15l.

Musical notation for exercise 15l, consisting of two staves. The first staff is in bass clef, 3/4 time, with a key signature of one sharp (F-sharp). It features a melodic line starting with a piano (*p*) dynamic and a long slur over the first eight measures. The second staff continues the piece, starting with a fortissimo (*ff*) dynamic and includes accents and slurs.

# 15m.

Musical notation for exercise 15m, consisting of three staves. The first staff is in bass clef, 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It features a melodic line starting with a piano (*p*) dynamic and a long slur over the first eight measures, with an "8" above the eighth measure. The second staff continues the piece, starting with a piano (*p*) dynamic and a long slur over the first eight measures, with an "(8)" above the eighth measure. The third staff continues the piece, starting with a fortissimo (*ff*) dynamic and includes accents and slurs.



# 16a.

## Lip Slurs with Intervals

Move the slide quickly to the third of the chord (in parts C and D) to avoid making a glissando (i.e. no tongue).  
When you feel comfortable with all parts of the exercise increase the tempo a little.

(♩. = 80+)

*mf*

# 16b.

*mf*

Four staves of musical notation in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). Each staff contains a melodic line with slurs and a final half-note chord. The first staff starts with a whole note chord. The second staff has a whole note chord with a flat. The third staff has a whole note chord with a flat and a circled number (6) above it. The fourth staff has a whole note chord with a flat and a circled number (7) above it.

# 16c.

Seven staves of musical notation in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The first staff starts with a whole note chord and the dynamic marking *mf*. The second staff has a whole note chord with a flat and a circled number (4) above it. The third staff has a whole note chord with a flat and a circled number (5) above it. The fourth staff has a whole note chord with a flat and a circled number (6) above it. The fifth staff has a whole note chord with a flat and a circled number (6) above it. The sixth staff has a whole note chord with a flat and a circled number (7) above it. The seventh staff has a whole note chord with a flat and a circled number (7) above it.

mf

(4)

(5)

(6)

(7)

17a.

*Treat as a lip slur as in exercise 16.*

mf

(4)



# 17c.

*mf*

(4)

(5)

(6)(7)

(7)(5)

# 18a.

*Treat as lip slur as in exercise 16.*

*mf*

x

x

(5)

(6)

(7)

# 18b.

*mf*

(5)

(6)

(7)

## 18c.

mf

(5)

(6)

(7)

(4)

(4)

## 19a. Arpeggios In and Out of the False-Tone Register

When lip 'glissing' into the false-tone register move lower jaw slightly downwards and forwards, but keep embouchure corners fixed.

Try to match the quality of the normal and false-tone notes.

Slow ♩ = 80

(4)

(5)

f

gliss.

gliss.

(6)

(7)

gliss.

gliss.

## 19b.

slow ♩ = 80

*mp*

(4) (4) (5) (5)

*gliss.*

## 19c.

slow ♩ = 80

*mf*

(4) (4) (5) (5)

*gliss.*

## 19d.

Faster ♩ = 160

*p*

(4) (4) (4) (4)

(5) (5) (5) (5)

(6) (6) (6) (6)

(7) (7) (7) (7)

*gliss.*



## 20. The Tongue Twister

*Start by playing this exercise slowly but aim to build up the tempo until it is as fast as possible.  
You may find some Ds easier in 4th position.*

*Swing*

The musical score consists of six staves of music in bass clef, 4/4 time, with a dynamic marking of *mf*. The exercise is a continuous line of eighth notes, starting on a D4 and moving through various intervals and accidentals. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, 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