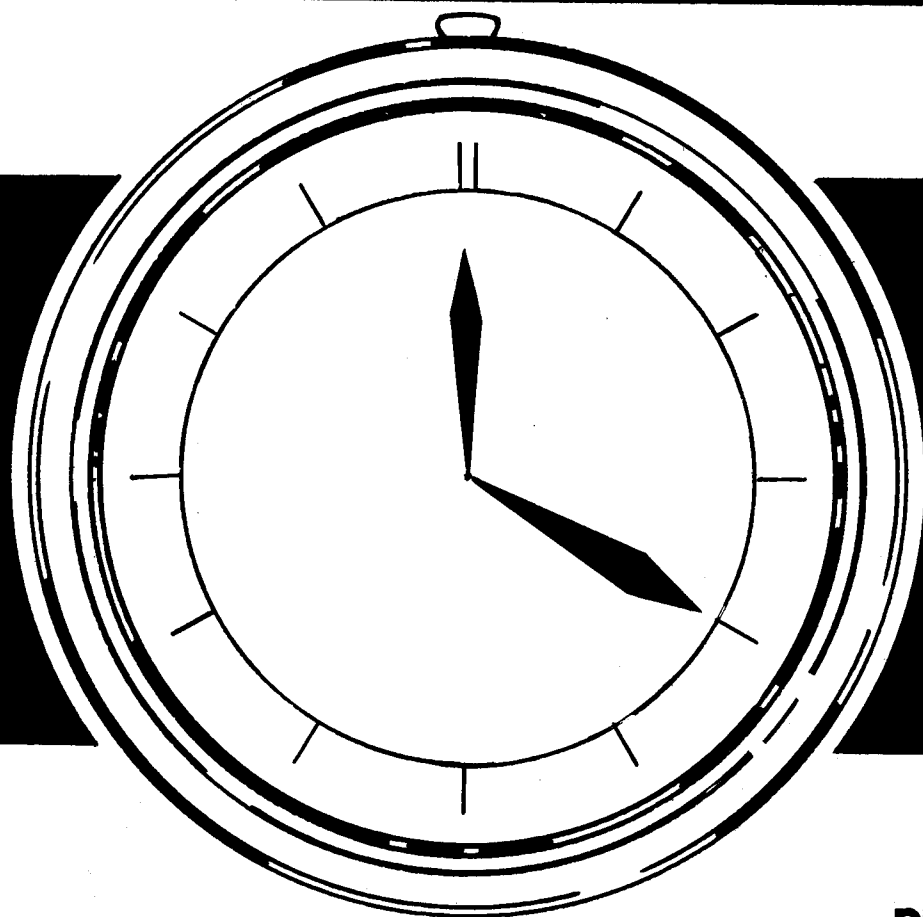


For TROMBONE-BARITONE-BASS TROMBONE
4th VALVE EUPHONIUM - TUBA

ALLEN OSTRANDER'S

20 minute warm-up



price... **\$1⁰⁰**

Charles Colin

1225 Sixth Avenue, New York 19, N. Y.

CONCERNING THE BOOK

This book was developed rather than written. It contains material I use in daily warming up, material I use with students, and finger exercises I use when called upon to play baritone on short notice.

THE WARM UP

A warm up should be a preparation for playing. It should contain exercises covering the fundamentals of playing and should be brief. It is impossible for a professional player faced with a ten o'clock rehearsal to commute to the hall and practice for an hour or so.

CONTENTS OF A WARM UP

This book is divided into ten sections with multiple choices of exercises in each section. It covers long tones, lip slurs, tonguing and position exercises for Trombone and finger exercises for Baritone. One exercise from each section should get a person ready for the usual playing and should not take more than twenty minutes to play.

FUNDAMENTAL PRACTICE

Extensive practice of the same fundamental material in a warm up becomes more than a warm up but basic practice and is of course excellent. Detailed practice of material in this book will be very worthwhile for any player.

OPINIONS OF ALLEN OSTRANDER (I)

BREATH CONTROL

Volumes have been written upon this subject much of which is misleading. The main thing to keep in mind is that breathing is natural with each and every one of us and the less we do that is unnatural the better the results.

The unnatural demand that playing puts on our breathing is that a supply of air must be held in the lungs and released at an even flow. The release of this air must be controlled from the diaphragm. However, the diaphragm is higher in our bodies than most of us realize (being back of the lower ribs) and breath control actually concerns support of the diaphragm. I inhale through the mouth with my body relaxed. Then with the air already in the lungs I tighten or set the muscles below the belt. This feels as though I were protruding my lower abdomen but actually I am contracting in size. This acts as support for the diaphragm and permits the rest of the body to remain relaxed. After exhaling I relax the muscles below the belt thus completing the cycle.

CONCERNING NOTES AND VALUATIONS

Attack is important and widely discussed. I tongue from behind the upper teeth in middle register and gradually work up toward the back of the gum in high register and down to between the teeth in low. Such procedure is by no means arbitrary as some people successfully stay in one place. I wish to take no part in discussion of location of tongue, arched tongue, etc. I do state that I feel that it is impossible to get a good attack if the tongue protrudes between the teeth to the extent that it touches the lip.

I wish to speak of attack in terms of a style. Drop a rock and a tennis ball on the pavement. Note that the rock hits hard and has no rebound while the tennis ball has elasticity and bounces. There are many things in playing that cannot be explained by a hard and fast rule. I cannot say do thus and so you will have elasticity in your attack. Cultivate the characteristics of the tennis ball in your playing. Don't overdo the bounce part but attain elasticity. A good demonstration is worth a page of attempted explanation. Listen to records of fine artist violinists. Note that they do not slash into tones but start and finish them neatly in a manner often missing among brass players.

Everyone speaks of attack but few say anything about stopping the tone. Regardless of the length of the note you are playing try to round the end of the tone as you leave it. Again listen to recordings of fine classical violinists. They do not stop the bow abruptly at the end of each tone. They, so called, "carry the bow" which means in part that they support the weight of the bow in the air and carry it over the strings and also that they let up the pressure of the bow on the string at the end of a tone so that the string has a tendency to ring lightly. Dance players often leave their tones

with a hard finish even getting a grunt at the end of the notes. When in Rome do as the Romans do but in a symphony nine notes out of ten can well be rounded at the end. When you wish to end abruptly you will have no trouble.

The exact valuation of a given note is not always arbitrary. If you are playing a succession of quarter notes at a moderate tempo you must leave a slight space or lapse between notes in order to tongue the next. This is a natural spacing and when playing in a group you must fit in with the others. The exact fraction of the beat that is in reality missing will vary with the tempo of the composition. In symphony the trombones often play chords sometimes of only one note. It is impossible to write a method on the art of playing whole notes. That is learned only through experience. At times it is well to cut the valuation of the note slightly to give some other voice a chance to be heard as it starts another phrase and at times it is necessary to hold the note even beyond its mathematical value to prevent a gap before other instruments enter.

Staccato is actually half value. The elasticity of attack and rounding of tones at the end comes into excellent use here. Unless the passage is marked sec, which means dry, staccato notes should be long enough to make a definite tone so that the pitch may be readily heard. The elasticity of attack and rounding of the tone helps greatly toward keeping the tone staccato and still permits length enough to the tone to establish pitch.

Points over notes call for short chunks of tone. Here is a chance to use the hard attack and abrupt ending but without grunt.

Legato means connected. On a Trombone notes that cannot be played by means of a lip slur will smear if you merely play the first note and move the slide. A soft stroke of the tongue is necessary to prevent the smear. Elasticity plays a great part here and also a relaxing of the whole right arm and wrist.

Playing well in legato calls for much judgement. A violinist can play several notes with one stroke of the bow. They are all connected as the bow is continually moving but the falling of fingers on the string makes an articulation which varies in its extent according to the manner of placing the fingers on the string. A singer may execute a whole phrase with practically continuous sound but there is an articulation as he forms the consonants and vowels of the text. All this can be imitated on the Trombone according to the extent of the use of the tongue. Many trombonists play moving passages too legato. They don't smear but they don't account for the articulation that a string player or a singer would make. It is as though the violinist used one finger or the singer sang one ah. Other brass and woodwinds achieve articulation in legato through use of their valves. At times however one cannot play too legato.

The semi legato is the hardest to do well. It calls for the utmost in elasticity of tonguing and rounding of tones so that the tone keeps flowing but there is still considerable lapse between tones.

TROMBONE

Position on marks are above notes.

BARITONE

Fingerings are below notes.

BASS TROMBONE

F attachment use is marked and in general the lower register studies should be used where there are multiple choices.

4th VALVE EUPHONIUM

Extra fingerings are noted particularly in Section Ten.

TUBA

All exercises should be played an octave lower than written. In general use the higher register studies.

SECTION ONE

LONG TONES

Play any one exercise from each section.

Hold for a comfortable length.

Take mouthpiece from lips for a few seconds between notes.

Each attack should give each note a clean, clear, and neat start. Round off the end of each note.

1

mp $\leftarrow \rightarrow$ Optional

2

mp $\leftarrow \rightarrow$ Optional

3

mp $\leftarrow \rightarrow$ Optional

4

mp $\leftarrow \rightarrow$ Optional

5

mp $\leftarrow \rightarrow$ Optional

Slow 4

Play in all 7 positions

Play with 7 valve combinations

25

26

28

27

30

SECTION THREE

RAPID TONGUEING ON ONE NOTE

Play any one exercise from each section.

The faster the tempo, the more staccato you should play.

Single Tongue — Also optional Double Tongue.

Allegro

1

mp

2 Single Tongue — also optional Triple Tongue

Exercise 2 consists of seven staves of music in bass clef. The first six staves are in 2/4 time and feature a variety of rhythmic patterns, including eighth and sixteenth notes, often with slurs. The key signature starts with one flat (B-flat) and changes to two sharps (F# and C#) in the fourth staff. The seventh staff concludes the exercise with a double bar line.

3 Single Tongue — also optional Double Tongue

Exercise 3 consists of five staves of music in bass clef, set in 2/4 time. The first staff begins with a key signature of one flat (B-flat) and features a dotted eighth-note followed by a sixteenth-note pattern. The key signature changes to two sharps (F# and C#) in the second staff. The music includes slurs and rests throughout, ending with a double bar line in the fifth staff.

Optional

SECTION FOUR

Play any one exercise from each section.

TROMBONE—Get a good second position between first and fourth. Move the slide smoothly without jerkiness.

BARITONE—Second valve coordination

FOR THE REST OF THIS BOOK

Practice both tongued and slurred at a comfortable tempo so as to maintain a precise steady rhythm.

Baritone also slur as fast as possible and maintain a steady rhythm.

Coordinate fingers precisely.

Be sure the fingers are all the way down or all the way up at exactly the same time.

1 2 3 4

5

6

7

8

9

10

11

12

13

14

15

16

SECTION FIVE

Play any one exercise from each position.

TROMBONE—Get a good third position between first and fourth.

BARITONE—First valve coordination.

1

2

3

4

5

6

7

8

9 10 11 12 13 15 16 17 18 19 20

Baritone (1)
(2) Practice both fingerings
(0) (1) (1)
(0) (2) (2)
(0) (0) (0)

(1) (1) (1)
(2) (2) (2)
(0) (0) (0)

SECTION SIX

Play any one exercise from each section.

TROMBONE—Reach far enough for a good sixth position. Be sure second position is not too far out. Be sure third position is far enough out.

BARITONE—Coordinate third valve. Be sure to lift the third finger fast enough when you go to the next note.

1 2 3 4 5 6

7 8

9 10

11 12

13 14

15 16

17 18

19 20

21 22

23 24

Fingering and breath marks for exercises 19-24:

- Exercise 19: (1/3) (1/3) (0) (0)
- Exercise 20: (1/3) (1/3) (0) (0)
- Exercise 21: (1/3) (1/3) (0) (0)
- Exercise 22: (1/3) (1/3) (0) (0)
- Exercise 23: (1/3) (1/3) (0) (0)
- Exercise 24: (1/3) (1/3) (0) (0) (1/3) (0)

SECTION SEVEN

Play any one exercise from each section.

TROMBONE—Practice alternate positions.

BARITONE—Concentrate on using first and second fingers together.

2 1 4 1 2 1 4 1 2

1 #6 #5 4 #5 #6 #5 4 #5 #6

2

3 *b* 4 *b* *b*

3 1 4 1 3 1 4 1 3
5 3 #5 4 #5 3 #5 4 #5 3 6 *b*

7 *b* 8 *b* *b*

9 10

11 12

13 14

15 16

Trombone #2 #2 #2 #2

#2 #2 #2 #2 #2

Practice both ways 3 #4 4 #4 3 etc #4 4 #4 3 etc

#2 #4 4 #4 #2 #4 4 #4 #2

25 26



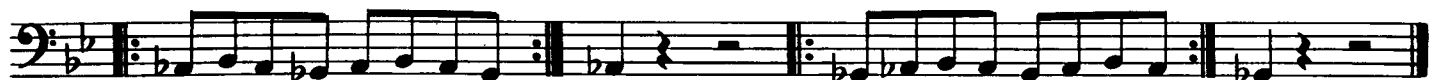
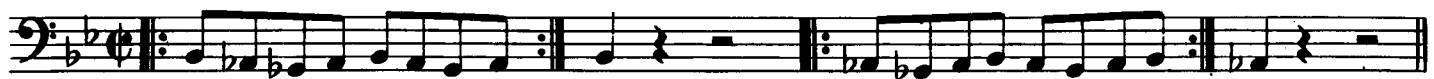
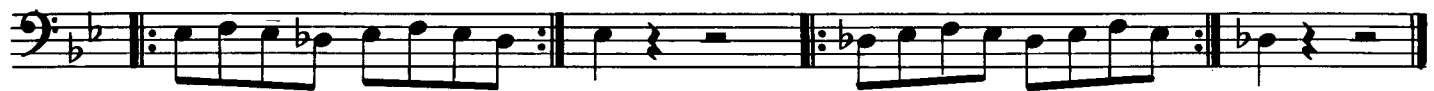
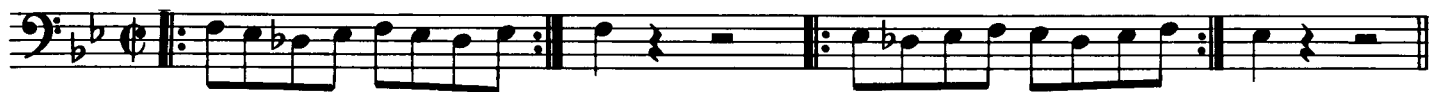
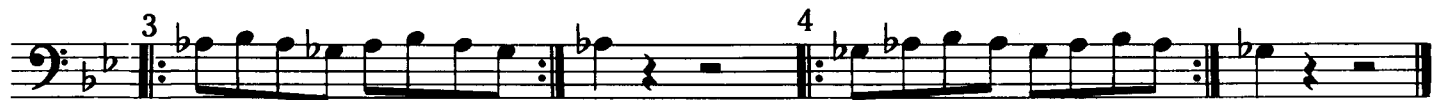
SECTION EIGHT

Play any one exercise from each section.

Sag your lips enough to produce the low notes in tune.

TROMBONE—Reach far enough for a good fifth position.

BARITONE—Concentrate on using second and third fingers together.



#1 #3 #4 etc. #3 #3 #1 #3 #4 etc. #3 #3

Trombone 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 (6) On Repeat 28 29 30 31 32 33 34 35 36

The musical score is written for Trombone 13-36 in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The score consists of ten staves of music, each containing two measures. The first two staves (measures 13-16) feature a melodic line with eighth notes and quarter notes, with fingerings indicated above the notes. The subsequent staves (measures 17-36) feature a more rhythmic pattern of eighth and sixteenth notes, with some measures including a '6' above the staff, likely indicating a sixteenth-note pattern. The score includes repeat signs and a '6' above measure 27, labeled 'On Repeat'. The overall style is that of a technical exercise or a short piece for a trombone ensemble.

SECTION NINE

CHROMATICS

Play any one exercise from each section.

TROMBONE—Move the slide smoothly. Make it flow. For long jumps throw the slide but without jerkiness.

BARITONE—Note when all three fingers must work together.

BASS TROMBONE—Tune F Valve so that fourth line F is in tune in first position. Practice alternate positions as shown.

FOURTH VALVE EUPHONIUM—Tune fourth valve so that C is slightly flat if anything. If low E flat or C below the staff are involved then tune low E flat with first and fourth valves.

1

2

Bass Trombone 1 b2 b2 1 b2 b2 1

3 v v v v v v v

Euphonium 4 2 2 4 2 2 4

Bass Trombone 4 7 b3 b2 1 b3 b2 1

Bass Trombone 1 b2 1 b2 1

5 v v v v v v v

Bass Trombone b2 1

6 v v

Optional Ending

Bass Trombone Practice Both Ways

Bass Trombone Practice Both Ways

SECTION TEN

Play any one exercise from each section.

TROMBONE—Reach far enough for a good sixth position for C's and low F's.

BARITONE—Fork fingerings for C's and low F's.

BASS TROMBONE—Play all C's and low F's in first position using F valve.

FOURTH VALVE EUPHONIUM—Play C's and low F's with fourth valve unless otherwise marked.

(F Valve 1st Position)

Bass Trombone

Euphonium

1

2

3

4

5

6

7

8

9

10

11 $\frac{1}{V}$ $\frac{1}{V}$ 12 $\frac{1}{V}$ $\frac{1}{V}$

13 $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$

14 $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ 15 $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$

16 $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ 17 $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$

18 $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ 19 $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$

20 $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ 21 $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$

22 $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$

23 $\frac{1}{V}$ $\frac{1}{V}$ $\frac{1}{V}$