

Warming up

**Daily drills,
Ideas
&
Warming up
Concepts**

by

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Warming up

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Warming up

As most trombone authorities agree about warming up is an inevitable part of all brass players daily life!

Most prominent teachers stress the importance of thinking warming up rather as daily routines or maintenance rather than a necessary ceremony before your daily work.

I am a firm believer that having a routine is important for all brass players and changing that routine quite often too.

That means that you should build up a “mental library” of exercises that you know works for you – exercises that you are working with and trying to get into your “library”.

There are some very good standard warm up programs. Most known most likely Emory Remington’s daily routines. Also Brad Edwards, Arban, Schlossberg, Marsteller, Michael Davis and countless others are possibilities. Try to stay interested in finding new material so you do not end up doing the same routine every day.

This little collection is a compilation of some warm-up exercises I have made over the years. Some are made for very young players (only 10-15 minutes) and some for Academy students and professionals.

As mentioned above this is a combination of warm up and daily drills.

In my opinion and experience it is very good to incorporate **scales and arpeggios** into your daily routines.

Mouthpiece buzzing is to me essential to all trombone playing – I think of it this way. The best way to create music is to sing. When you sing you think differently than when you play your instrument (this might be different for professional singers). When we buzz the mouthpiece, our brain is more on the “singing side” than the “instrumental side”. Therefore, the mouthpiece is a great bridge between singing (music making in a very simple way) and the instrument.

I have incorporated some exercises that works great for me – use them from 2-10 minutes depending on your schedule. (Mouthpiece buzzing works great in the car BTW).

Articulation is a great tester of your air flow – **multiple tonguing** especially!

There is some articulation in every day’s program.

Breath control – from almost nothing to very loud playing. It is necessary for us as trombonists to be able to play from the softest ppp to a very loud and prominent fff. Therefore, we should remember this exercise in our daily drills. Play it in various variations. Do not get bored.

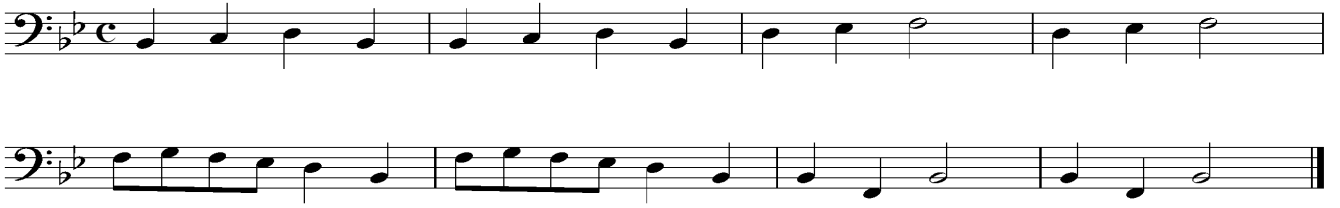
Warm up stuff from other instruments – great if it works – try out Clarke, Stamp, Farkas, Chicovitz and try to make it work on the trombone.

Buzzing your Mouthpiece

It is a great way to get your lips and brain going to start every day with some mouthpiece buzzing.

You can buzz your favorite tune – a song – a hymn – whatever.

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Scales are great. – Play occasionally with piano – or prerecorded piano for intonation and pitch training.



Play not only in the comfortable registers – play in the extremes but be sensible – do not overdo anything.



Use the mouthpiece as a link between song and playing!
 (E.g., this little fragment of Bordogni vocalise no. 3 – try to sing and then buzz it – try not to think play – but sing all the time.)

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These exercises are great for preparing lip-trills.
Play the next three exercises in exactly the same tempo.



Next exercise is my version of a Remington standard:



Air flow tester:

Warming up – daily drills for young players

Warm up for younger players

Warming up/daily drills are often neglected when teaching children and inexperienced players.

I would recommend everyone to take basics/daily drills extremely seriously since it is the foundation of healthy playing for everyone.

Here are three different models for a warm-up – daily drills for younger/less experienced players.

These exercises can be used either together with 1:1 situation or as a group warm-up.

Extracts can be used – do not use this material religiously – pick what you can use for the individual student and be creative and make relevant exercises for each student.

Very often you will find yourself having a group who has very different levels – This material seems to cover a common ground. All exercises are written out which has shown to be useful if you use these as handouts.

The exercises work fine if you play them as call response – meaning you play the exercise, so the student hear a good version to copy.

Program 1

♩ = 100

1

2

3

Warming up in the fast track

Lane 2

A combination of these two programs is often a very good idea.

Play e.g. exercises 1-5 from Lane 1 and then 2-4 from Lane 2!

1 Keep your embouchure tight - don't jump too much!



2 Keep blowing warm air through the instrument



3 Big breath!



4 Play first without repeat - then gradually with repeat



“Without craftsmanship inspiration is a mere reed shaken in the wind” - Johannes Brahms

Daily drills - natural legato

1

The image displays ten staves of musical notation, each representing a different legato drill. Each staff begins with a bass clef and a common time signature (C). The exercises are as follows:

- Staff 1:** Key signature: one flat (B-flat). The exercise consists of a single line of eighth notes with a slur over the entire phrase. A fingering of '7' is indicated above the final note of the first measure.
- Staff 2:** Key signature: one flat (B-flat). The exercise consists of a single line of eighth notes with a slur over the entire phrase. A fingering of '6' is indicated above the first note of each measure.
- Staff 3:** Key signature: three sharps (F#, C#, G#). The exercise consists of a single line of eighth notes with a slur over the entire phrase. A fingering of '5' is indicated above the first note of each measure.
- Staff 4:** Key signature: one flat (B-flat). The exercise consists of a single line of eighth notes with a slur over the entire phrase.
- Staff 5:** Key signature: one flat (B-flat). The exercise consists of a single line of eighth notes with a slur over the entire phrase. Fingerings of '5' and '4' are indicated above the notes.
- Staff 6:** Key signature: three sharps (F#, C#, G#). The exercise consists of a single line of eighth notes with a slur over the entire phrase.
- Staff 7:** Key signature: one flat (B-flat). The exercise consists of a single line of eighth notes with a slur over the entire phrase. A fingering of '5' is indicated above the first note of each measure.
- Staff 8:** Key signature: three flats (B-flat, E-flat, A-flat). The exercise consists of a single line of eighth notes with a slur over the entire phrase. Fingerings of '5' and '6' are indicated above the notes.
- Staff 9:** Key signature: one sharp (F#). The exercise consists of a single line of eighth notes with a slur over the entire phrase. Fingerings of '4' and '5' are indicated above the notes.
- Staff 10:** Key signature: one flat (B-flat). The exercise consists of a single line of eighth notes with a slur over the entire phrase. A fingering of '4' is indicated above the first note of each measure.

High register exercises

V7



V6



V4



V3



7



6



5



4



3



2



1



Arpeggios – Anton Hansen

Anton Hansen set up a regime for his students that was highly logic to work with since his school was intended to those who could play a bit – and then could supplement with knowledge by self-study. Hansen makes in general everything easy – and systematic which in my opinion was the key to his enormous success and influence on the progression of danish trombone playing.

To be played staccato and legato and in varied tempos.

C major
a minor

G major
e minor

D major
b minor

A major
f# minor

E major
c# minor

B major
a# minor

