

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. Continue down chromatically.



Exercise #1 musical notation: Two staves of music in bass clef. The first staff shows a glissando from Bb3 up to Bb2, then a chromatic descent. The second staff shows a glissando from Bb2 up to Bb1, then a chromatic descent. Both staves are marked with 'gliss.' above the notes.

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 consists of two measures, each containing a series of eighth notes followed by a half note, all slurred together. The notes descend chromatically.

Exercise #3 From the James Stamp Warm up book.

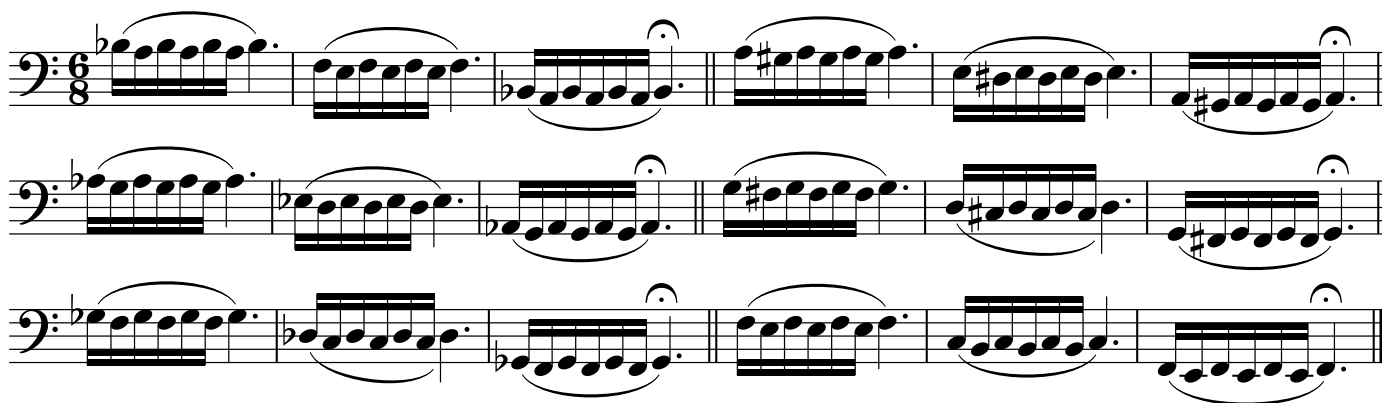
Buzz first and then play. Gliss all notes when buzzing on the mouthpiece. When performing this on the instrument, play this in a comfortable mf dynamic, striving for a beautiful easy tone with good slide technique and connections. Natural slur all notes.



Exercise #3 musical notation: Two staves of music in bass clef, 12/4 time signature. Each staff contains four measures of music. The first measure of each staff is a half note with a slur. The following three measures are eighth notes with a slur, 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, 6/8 time signature. Each staff contains six measures of music. The first measure of each staff is a half note with a slur. The following five measures are eighth notes with a slur, 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 breathe in order not to miss any connections. Listen carefully to the distance between each interval and the imaginary drone note. Continue down chromatically. Repeat descending from the top 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. Continue down chromatically.

Exercise #9 Flexibility

Keep the air moving and do this as smooth as possible. Continue down chromatically. Also play in reverse.



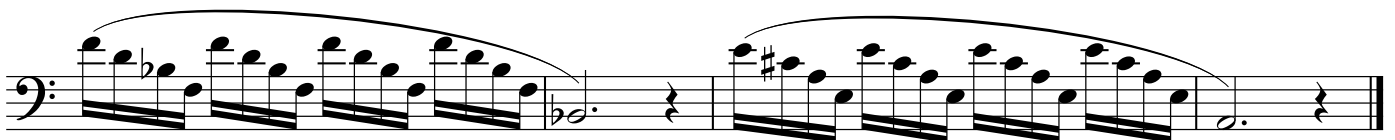
Exercise #10 Wider Intervals

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



Exercise #11 Flexibility

Abstract of Remington Flex Study. Continue down chromatically.



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 five staves are primarily composed of eighth and sixteenth notes, often beamed together in groups. The sixth and seventh staves show a shift in rhythm, with more quarter and half notes. The eighth and ninth staves feature a mix of eighth and sixteenth notes, with some triplets. The tenth staff continues with eighth and sixteenth notes. The key signature is not explicitly stated but appears to be D major or F# minor based on the frequent use of F# and C# notes. The notation includes many accidentals (sharps, flats, naturals) and rests, indicating a highly technical and rhythmic piece.

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 two flats (B-flat and E-flat) and a common time signature. The notes are primarily 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 flat (F major or D minor) and includes some rests. The fourth staff continues with similar rhythmic patterns. The fifth staff returns to the two-flat key signature. The sixth staff continues with the two-flat key signature. The seventh staff continues with the two-flat key signature. The eighth staff continues with the two-flat key signature. The ninth staff continues with the two-flat key signature. The tenth staff continues with the two-flat key signature and ends with a double bar line.

Exercise #13 Up and Down

Continue down chromatically.

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.

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.

Exercises #16 and 17. Chromatics

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Practice tongued and slurred.

Exercise #16 and #17 are chromatic exercises. Exercise #16 is in 4/4 time, key signature of two flats, and consists of two staves of eighth-note triplets. Exercise #17 is also in 4/4 time, key signature of two flats, and consists of two staves of eighth-note triplets. Both exercises include slurs and accents.

Exercise #18 Intervals From Arban's Famous Method.

Go for evenness of tone. Play with a beautiful sound and avoid "splating" the lower note.

Exercise #18 consists of two staves of eighth-note intervals in 4/4 time. The first staff is in a key signature of two flats, and the second staff is in a key signature of three sharps. Both staves begin with a repeat sign and end with a double bar line.

Exercise #19 Random glissandi.

This is great for listening to your tone and also relaxing the sound

Exercise #19 consists of one staff of eighth-note intervals in 4/4 time, with a key signature of two flats. The notation includes slurs and accents labeled "gliss.".

Exercise #20 Four Octaves

This is a good test to see if you are warmed up and ready to go for the day. Continue down chromatically.

Exercise #20 consists of one staff of eighth-note intervals in 3/4 time, with a key signature of two flats. The notation includes slurs and accents.