Warm Up

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one simple guide
one simple warm up

A few things before starting the warm-up

The warm-up, rather than the practice session, is a sort of a “reminder” of how we have to play. This “reminder” acquires a significant role since it shapes proper practice/playing and will not allow time negatively affect our sound quality.

We do not practice during warm up.

Two goals to be achieved during our warm up:
1. Air - no air means no sound = no sound means no music
2. Sound - we always listen to the desired sound inside our ears = ear (solfege) must be well trained towards this aim

1. Air

The air must go nowhere else than the lungs, neither the diaphragm nor the back nor our bellies. If we don’t let our body do the job properly we will create tension which is not necessary.

Exercise

The purpose of this exercise is the process of relaxed inhalation-exhalation. We need to observe how our respiratory system works without intervening into this process.

Take big breaths, relax , no pressure > keep in mind the process of relaxed inhalation and exhalation. Lots of people focus totally on exhalation thus ignoring the inhalation : a correct exhalation is when we freely let the air out rather than pressing it out, thus having a beautiful sound as an outcome.

A. Slow (more or less ♩ = 60) > 4 times big breath, let the air to leave without pressure,
trying each inhalation to be bigger. Don't count, just inhale and exhale !

B. Now the same but we extend our exhalation

4 times:
♩ = 60, 4 beats inhalation> 8 expiry
♩ = 60, 4 beats inhalation> 12 expiry (every time ask yourself "I am relaxed"?)
♩ = 60, 4 beats inhalation> 16 expiry

C. When we feel relaxed we repeat exercise B but now holding the instrument in hands , exhaling inside it and remaining relaxed as before. We do not want to produce sound but simply to feel the resistance of our instrument while remaining relaxed.

In each breath you take try to observe how your body works. Do not impose any movement, just observe.

2. Sound

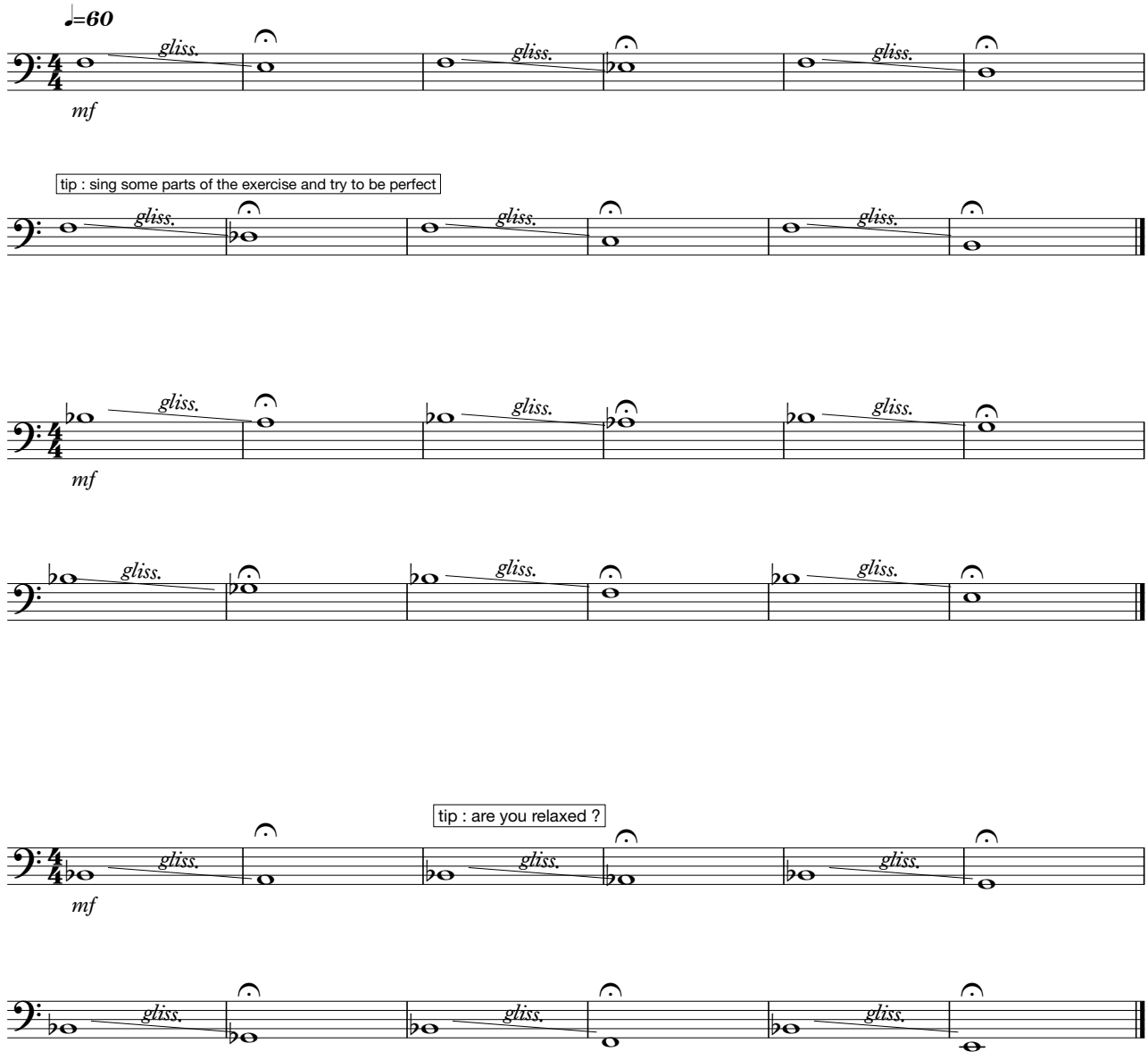
With trombone

Exercise 1

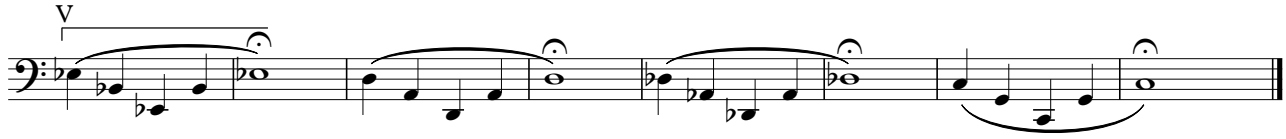
We wish to achieve the same relaxed flow of air as in exercises A,B & C. We must always bear in mind the desirable sound to be produced, as well as listening to the notes before playing them. Solfege is what is going to help us in terms of correctly pitched playing, even overcoming any technical difficulties.

After the fermata take your time for proper inhalation, without the pressure of the metronome. Focus on the fermata note and beware not to push it but let it end freely, when “itelf” wants to end.

We start without articulation (tongue), start the note with air (Ha).



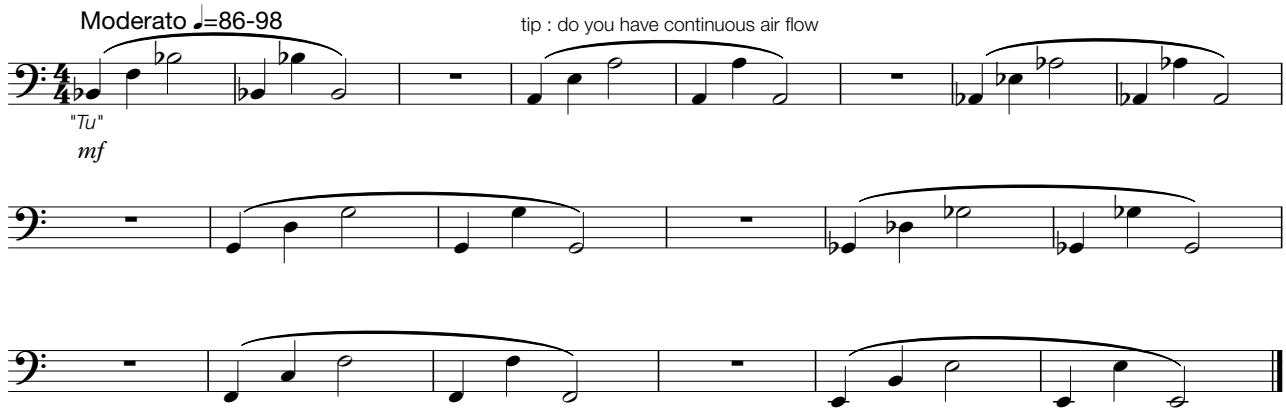
trombone with valve, and bass trombonist.



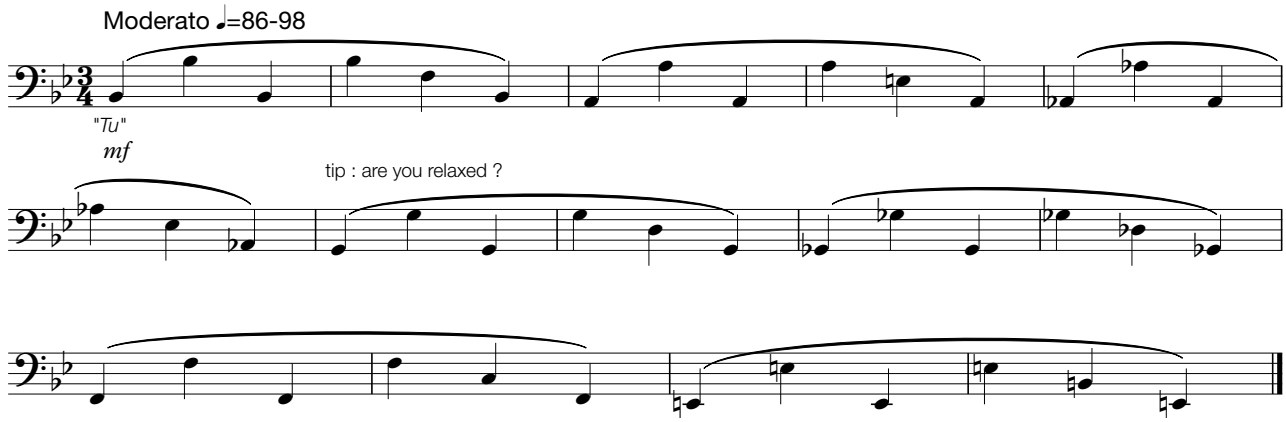
Exercise 5

Exercise 5(a,b,c,d,e) reach B♭

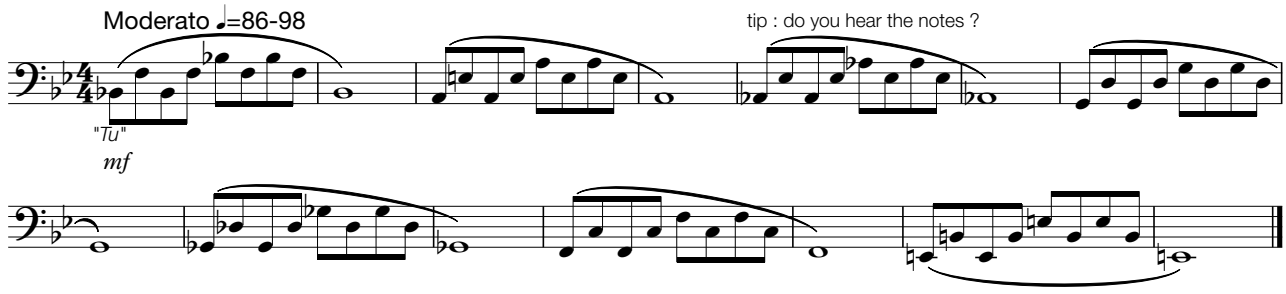
Don't forget taking big breaths. If you listen to your inhalation it means that there is a sort of tension inside your throat. Always pursue nice sound throughout all register !
From now on we can start the phrases with the use of tongue (articulation). In the beginning of every phrase we use the tongue and pronounce “Tu” or “To”, like spelling words containing the same syllable. Everyone is different, so find your own placement, find your own “To” !



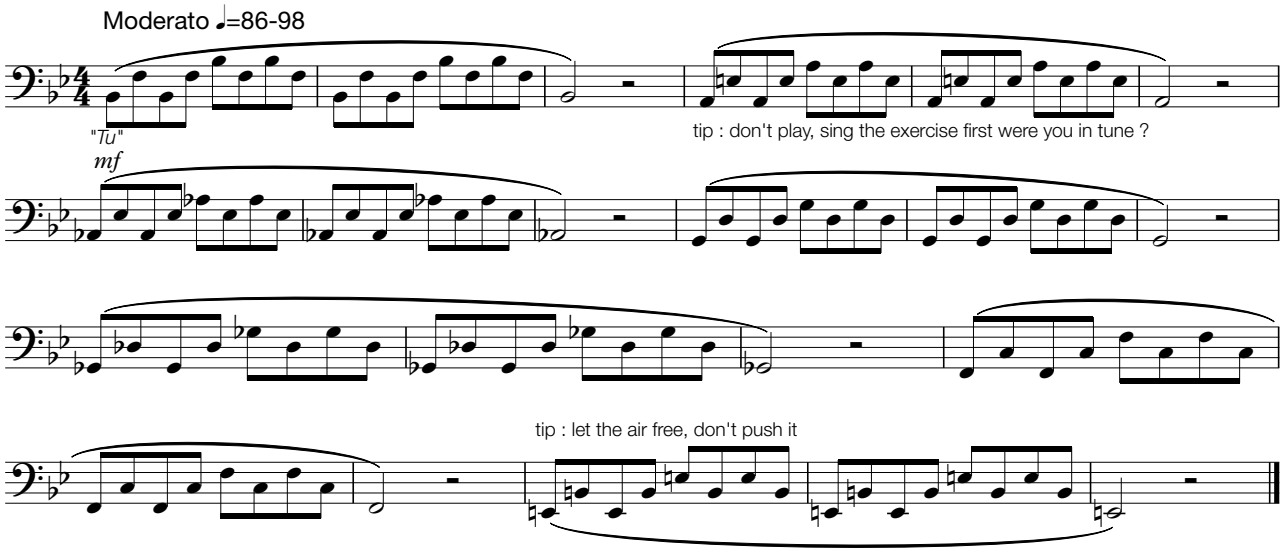
Exercise 5a



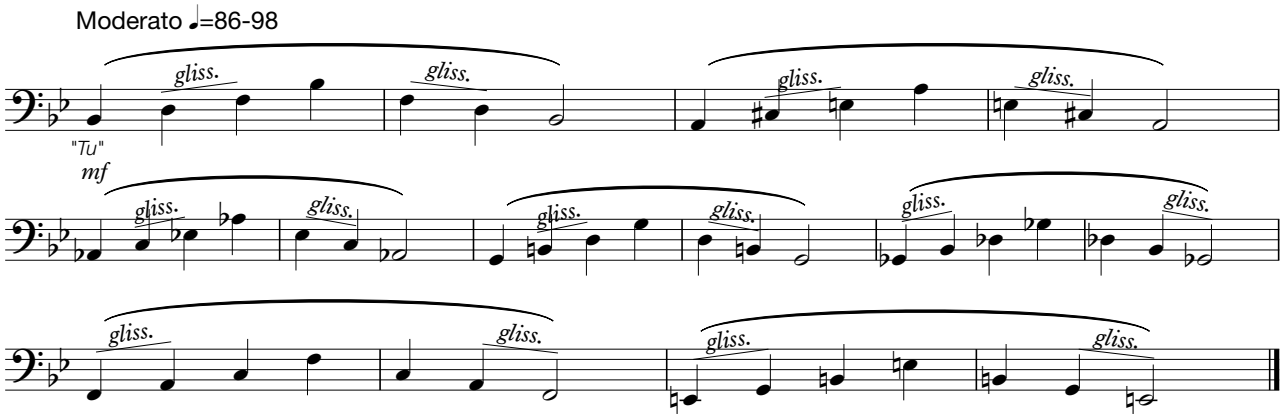
Exercise 5b



Exercise 5c

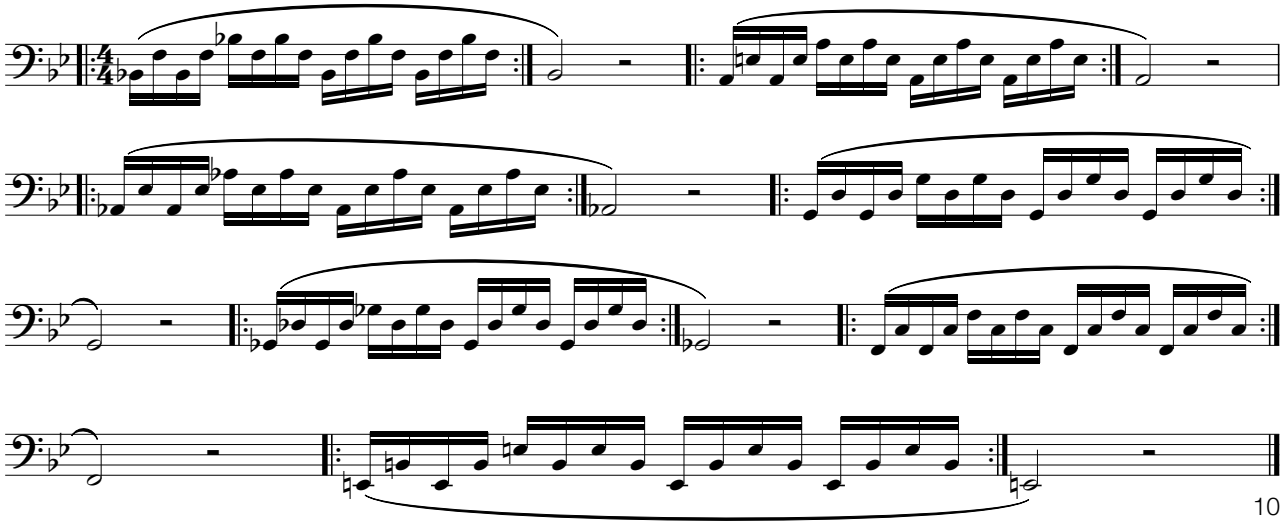


Exercise 5d



Exercise 5e

Keep the tempo, slow.

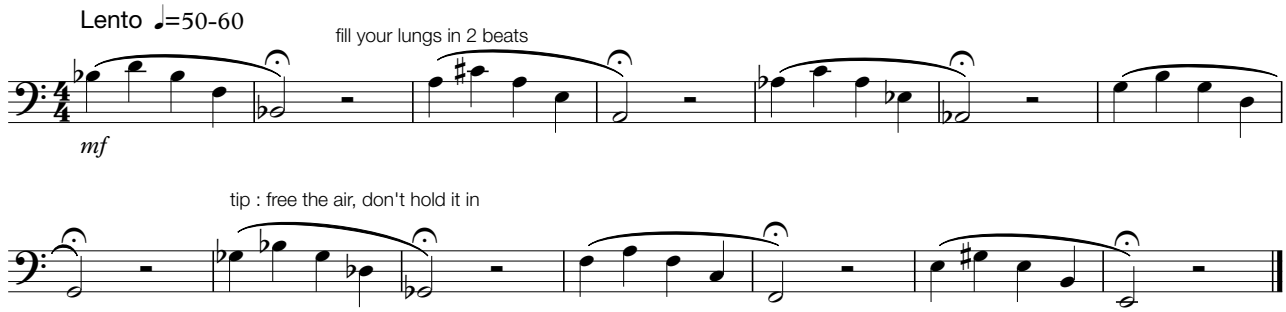


Exercise 6

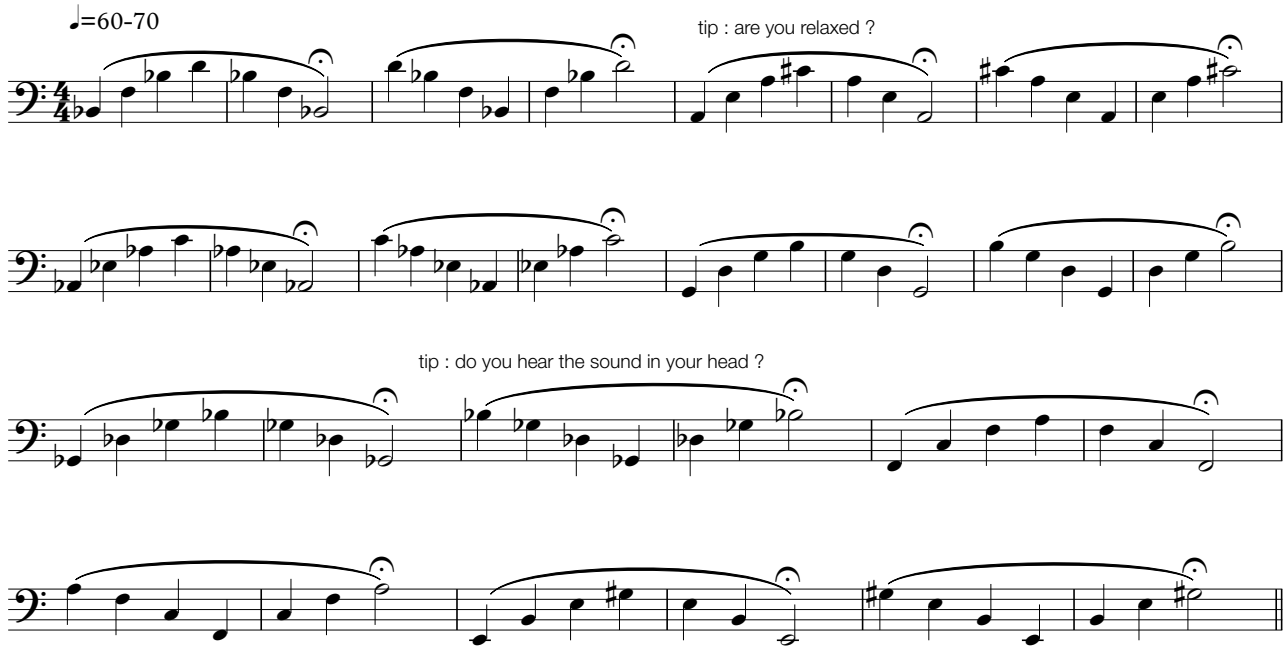
The exercise 6 (a,b,c,d,e) is until D of the highest octava.

We continue with flexibility exercises, we do nothing different than what we said during the previous exercises.
Take big-relaxed breaths and release the air freely rather than pushing it out. Focus on the moment you release the air: do you actually release it or you think that you are doing so ? Many times we think that we do stuff but we actually don't.
Observe : when a phrase is about to end the air must also end, then we have more space for big breaths !
Listen to the notes very carefully, we must be in tune !

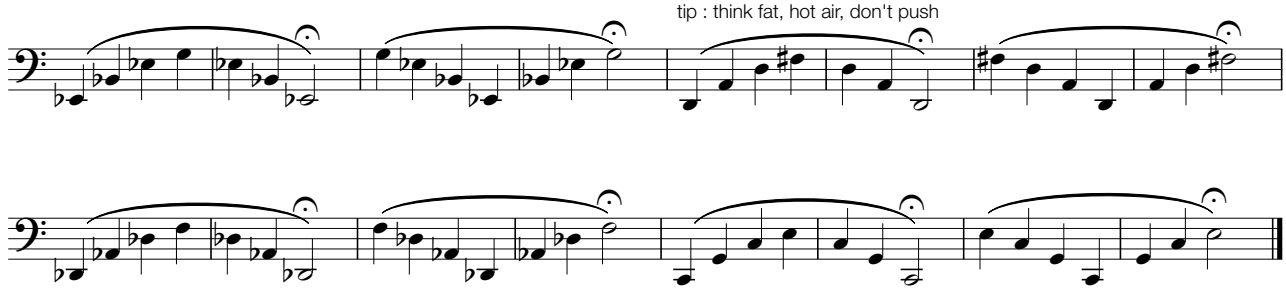
Exercise 6a



Exercsise 6b



Take care the intonation !

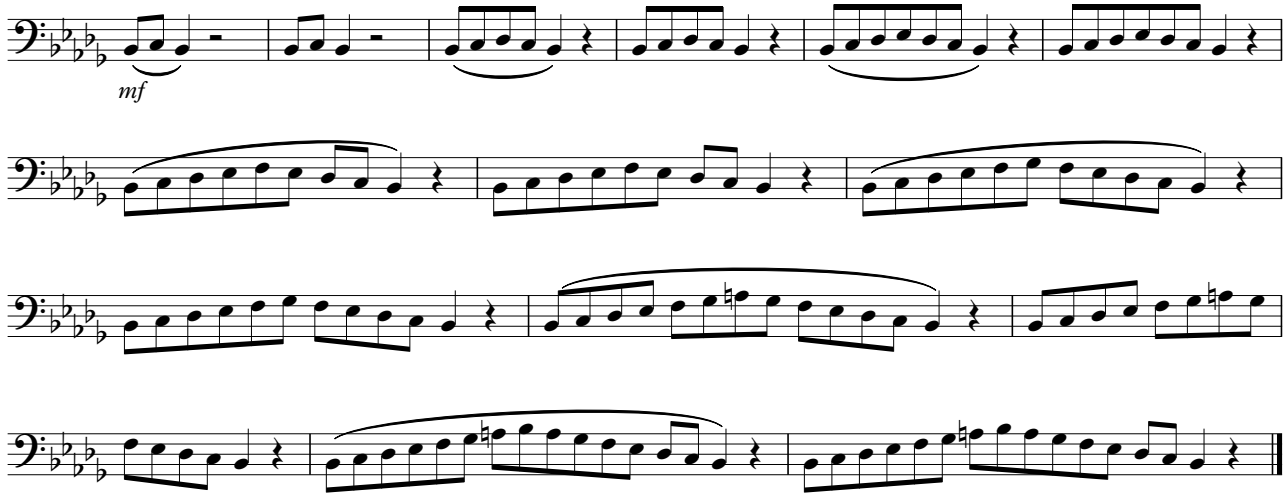


Exercise 5

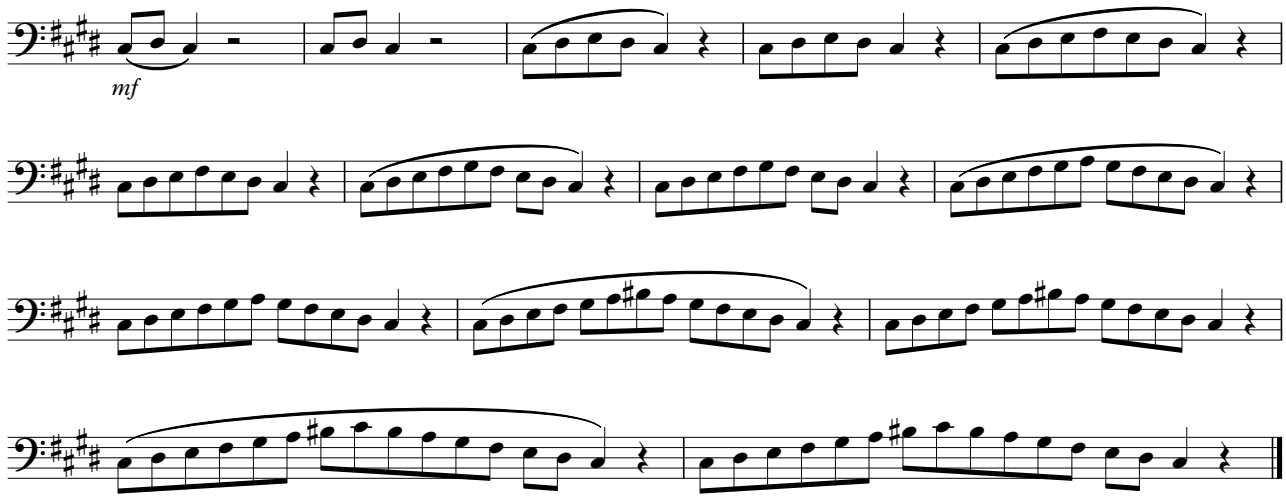
In this exercise we play harmonic minor and you will notice that the three scales are belong to the chord of B flat major (Bflat, Dflat or Csharp, F). The next time you play this exercise start from another base (A, Aflat, G, F) and of course you will play the relevant scales.

Εδώ παίζουμε ελάσσονα αρμονική και θα παρατηρήσατε ότι οι τρείς σκάλες αυτές ανήκουν στο αρπέζ της Σι ύφεση ελάσσονα. Την επόμενη φορά προσπαθήστε να παίξεται τις ελάσσονες κλίμακες απο άλλο αρπές (Λα, Λα ύφεση, Σολ...).

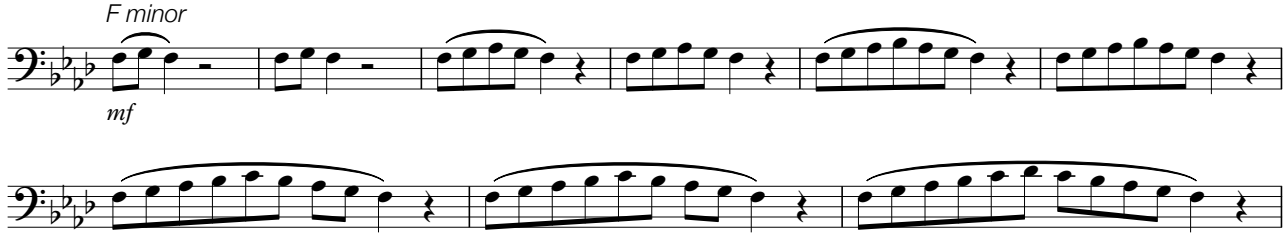
B flat minor

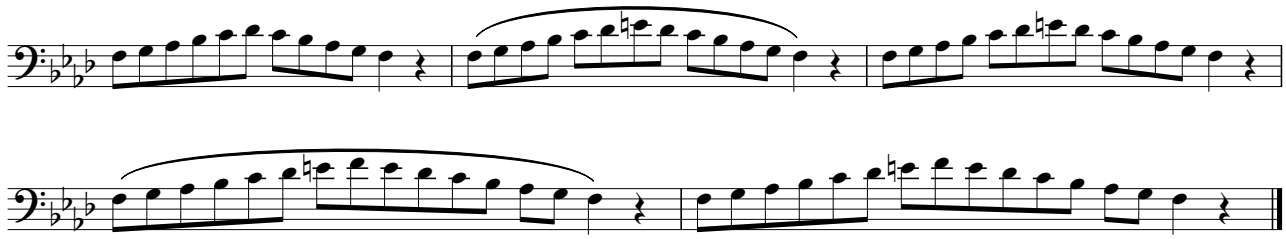


C sharp minor

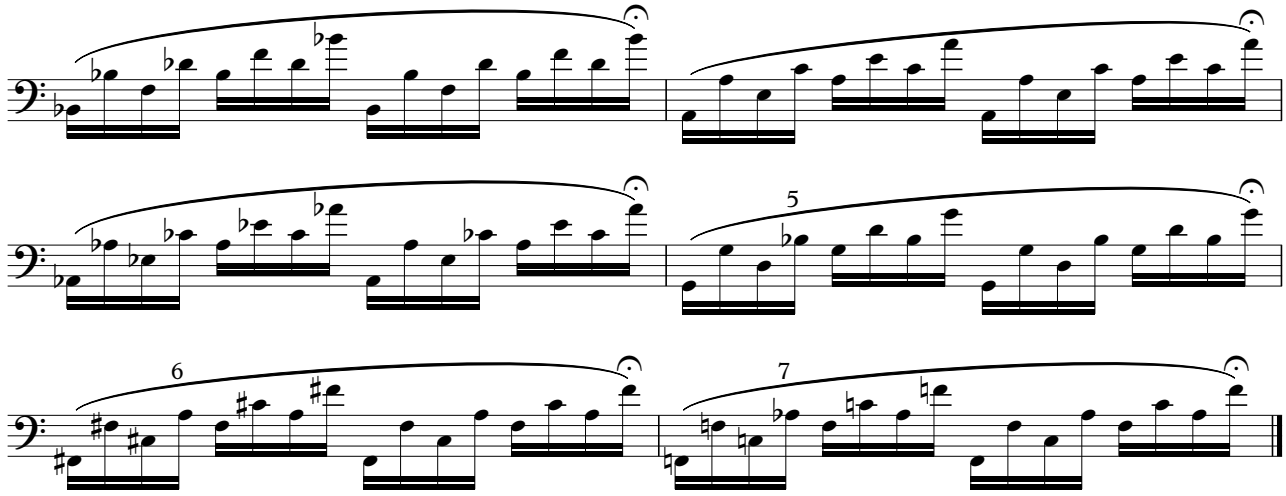
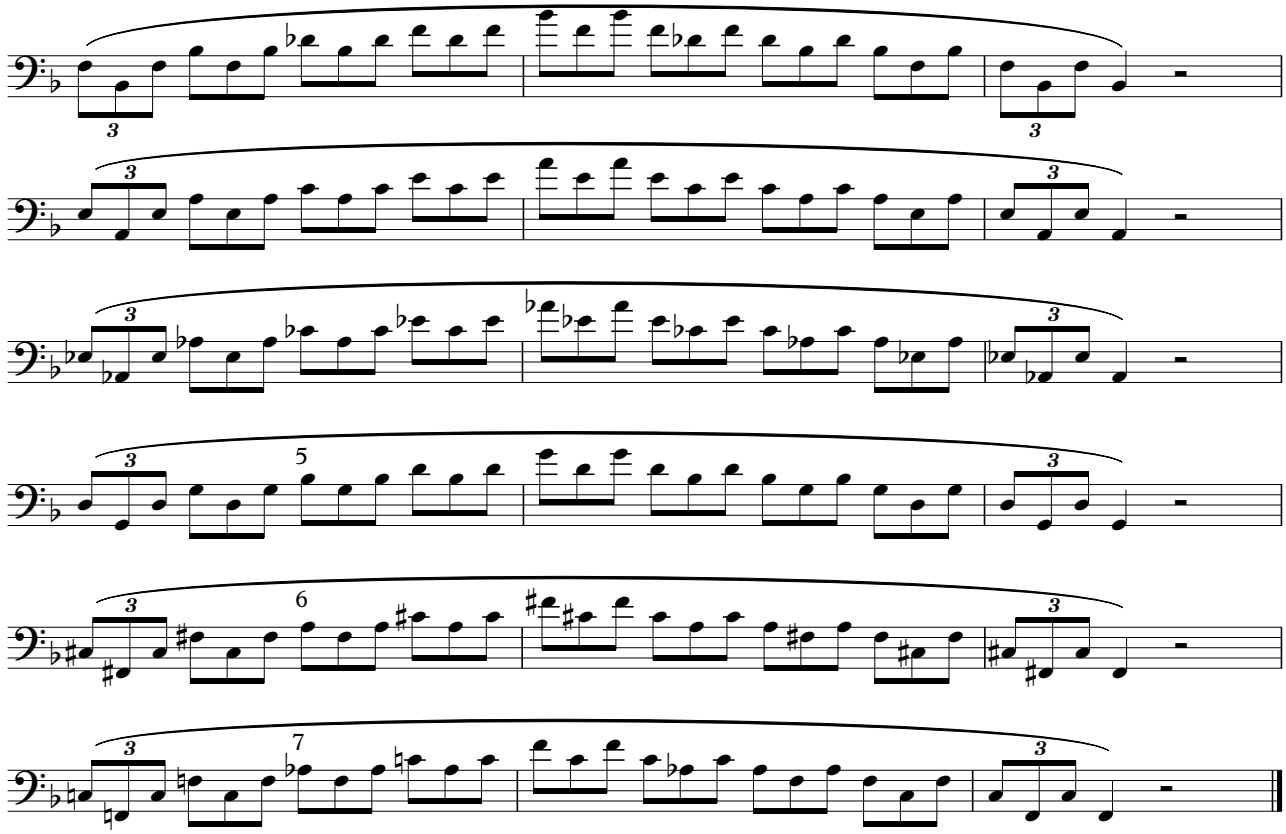


F minor





Exercise 6



Exercise 7