Ellefson Warm-Up 2019

Assembled for the 2019 Cleveland Trombone Seminar

I. Mouthpiece Buzzing

smoothly gliss all sequences

Stamp/Bobo

descend chromatically to:

ascend chromatically to:

Schlossberg

continue to B

Alessi

continue to E

Slokar

continue to E

Slokar

continue to E

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II. Easy Delivery Sound Patterns

all glissed except where indicated

Remington ♩=76

descend chromatically to:

V-7

Remington ♩=76

7

slurred or glissed

6

ascend to:

Jacobs ♩=76

6

6

6

ascend chromatically to:

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III. Valve Freedom

Roberts ♩=110

descend chromatically to:

Ellefson ♩=110

descend to:

♩=110

descend to:

IV. Slurs

Schlossberg ♩=80

continue through 11 positions

Schlossberg ♩=80

continue through 11 positions

Remington ♩=80

descend chromatically to:

Ellefson ♩=80

slurred or glissed

descend to:

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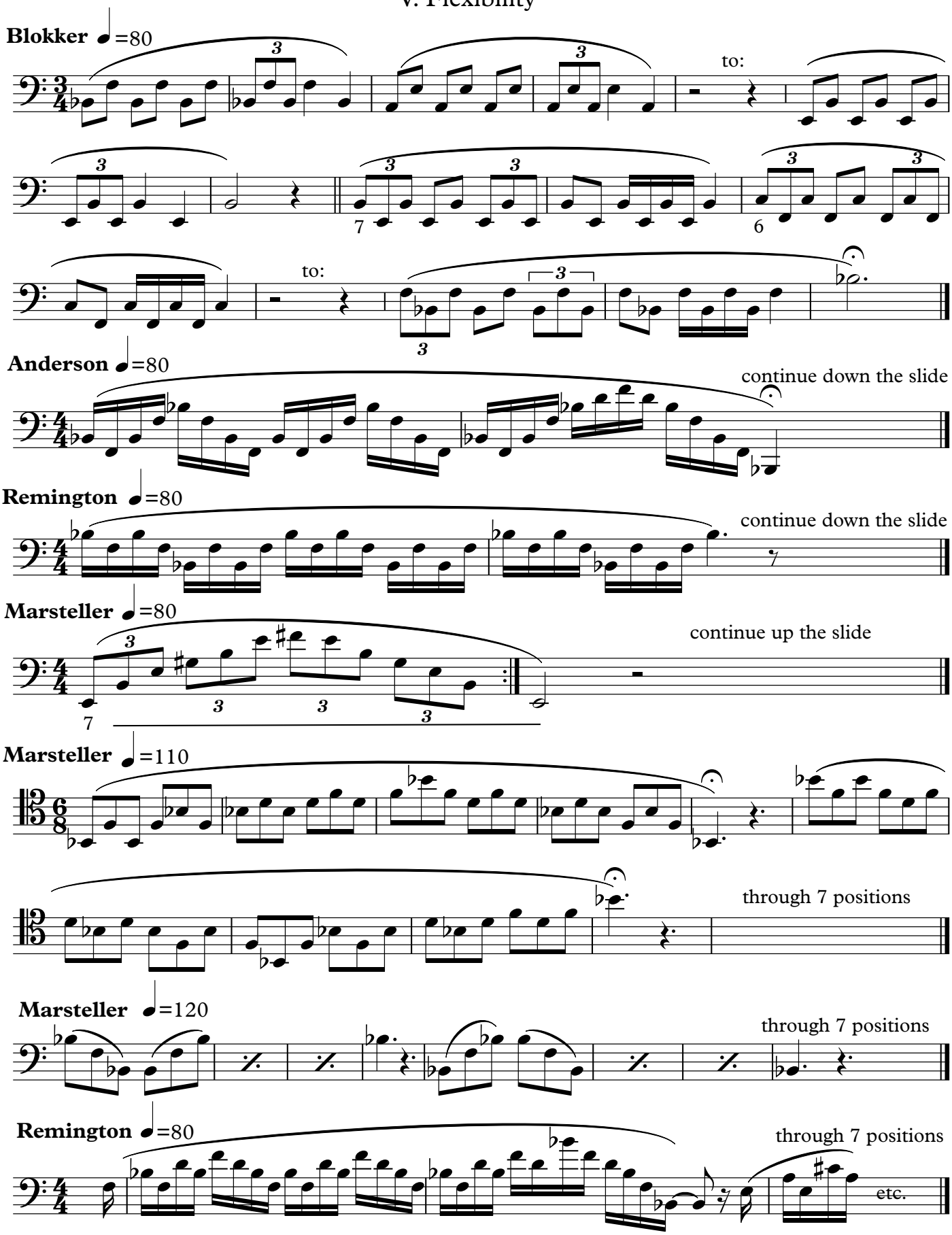
V. Flexibility



Marsteller ♩=80

through 7th position

Becquet ♩=110

through 7th position

1st x- f
2nd x- p

VI. Intervals

MacDonald ♩=80

through 7th position

Sixths ♩=80

to:

Schlossberg ♪=80

through 7th position

Davis ♩=80

through 7th position

Becquet ♩=80

through 7th position

pp *mf*

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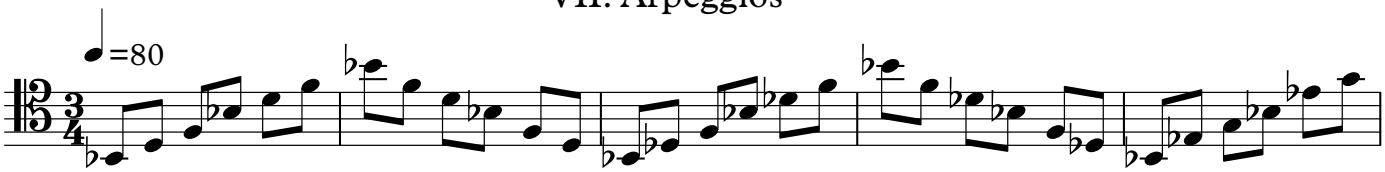
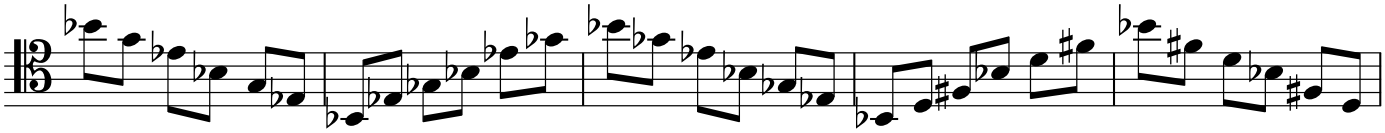
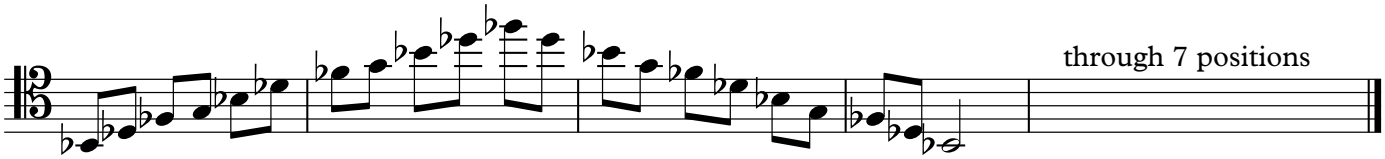
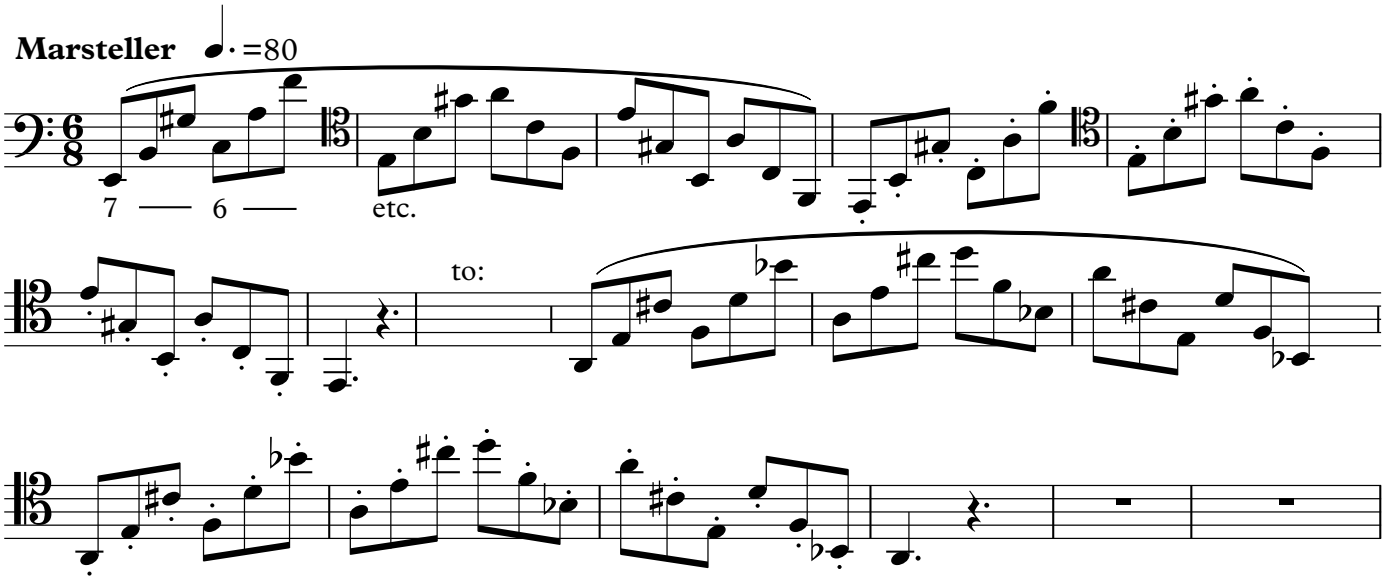
VII. Arpeggios



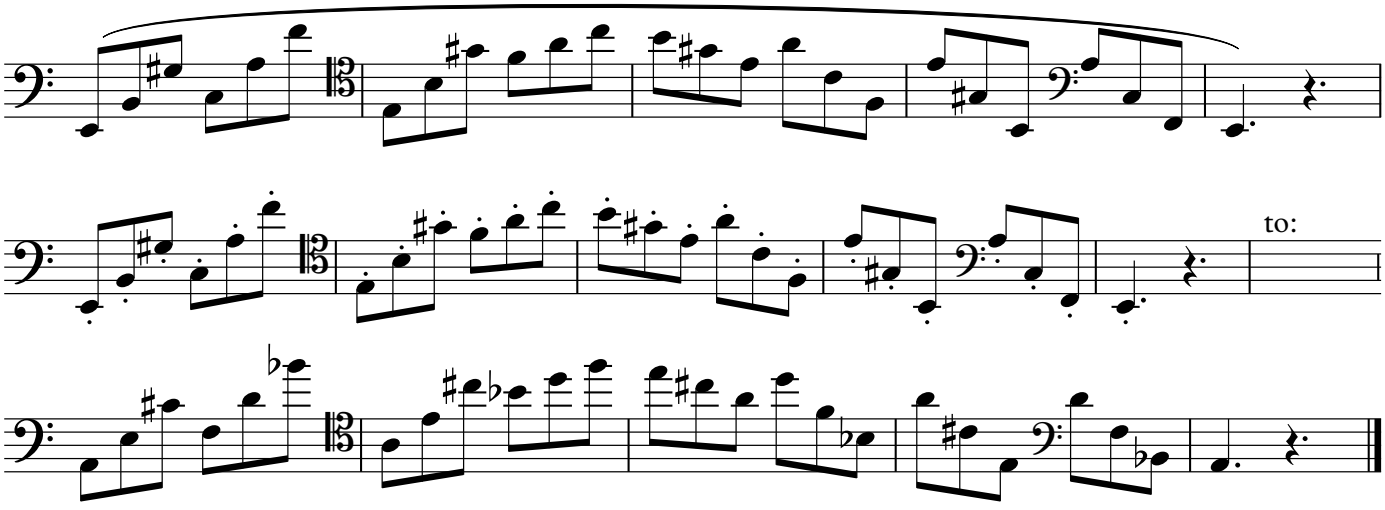
Choose a different articulation each day







Once familiar with pattern and strong enough, move on to this one:



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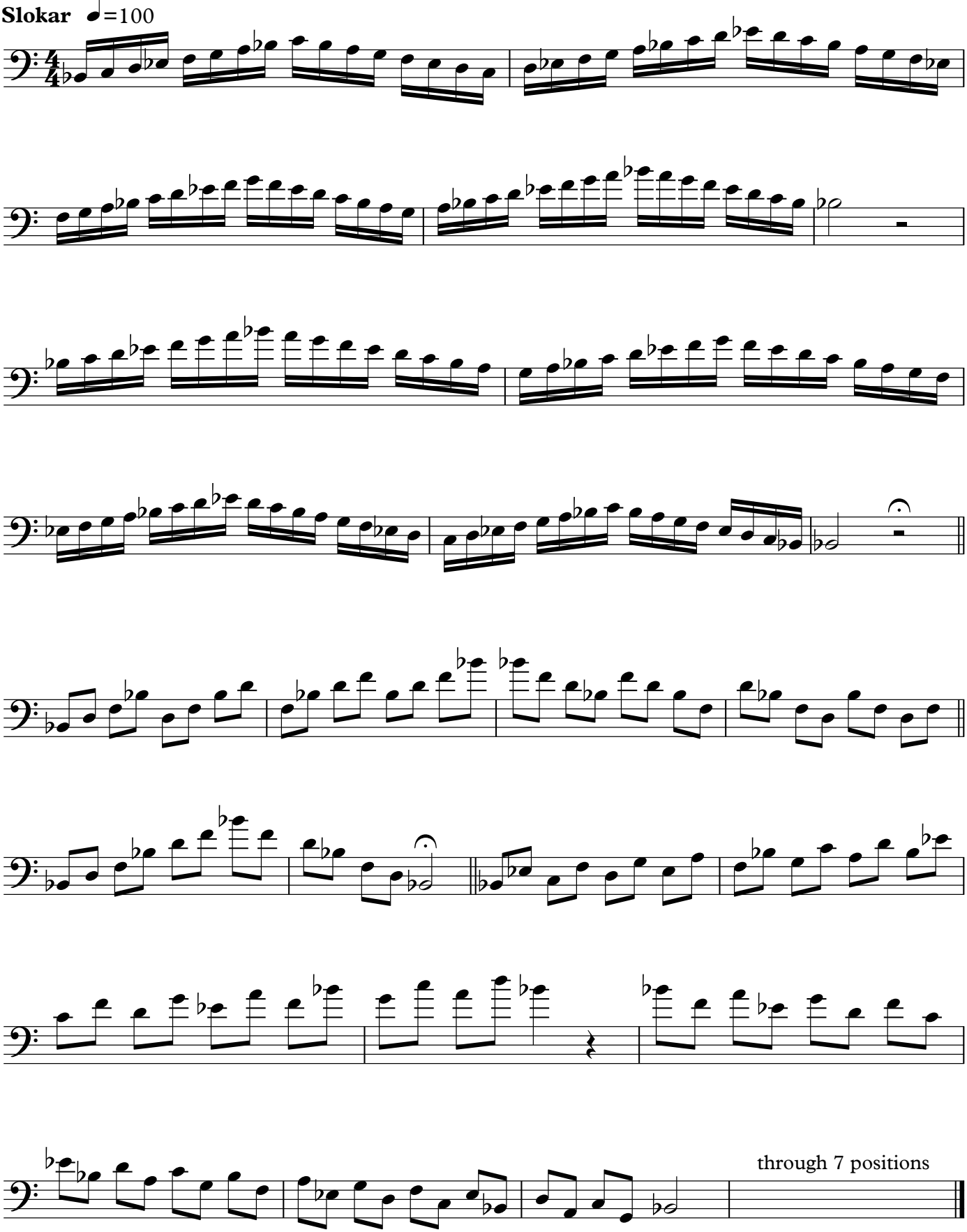
VIII. Articulation

Slokar ♩=100



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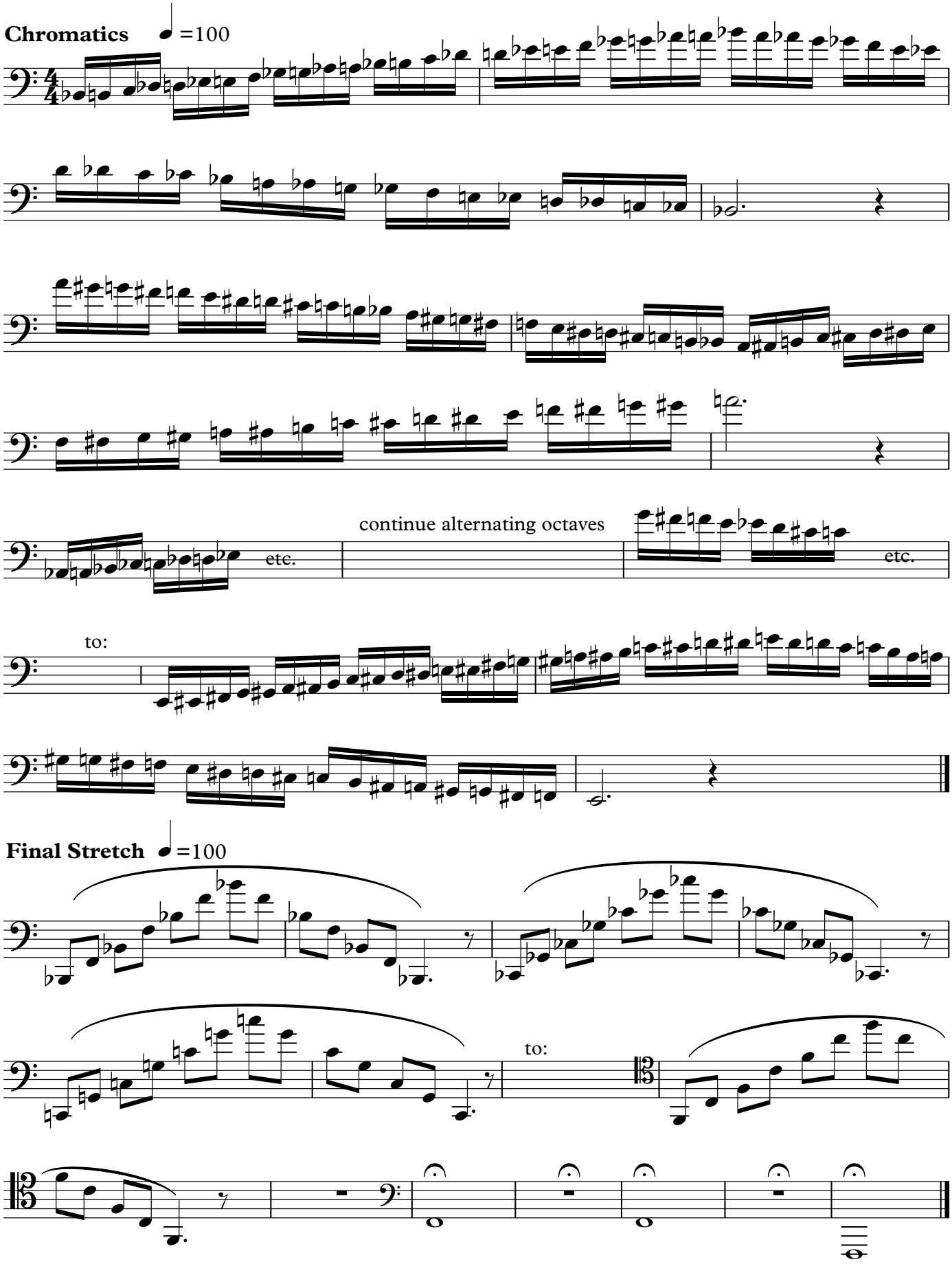

Ellefson Warm-Up 2019 Notes

General:
-Appropriate posture is very important for efficient playing, so please remember to keep your posture "up" and chest "high." Doing so allows for a healthy expansion of the torso, which helps facilitate effective breathing. Breathe like a great trombonist, don't merely take "conversational" breaths. Pretend you are inhaling helium or something lighter than air. Doing so will help the "up, high and light" concept. Doing so will also raise the bell and keep you from "serenading the snakes."

-Take a beginning yoga class to learn how to stand upright. It is not about being rigid but rather about being tall and proud. Make good posture a habit. Set yourself up for success.

-Don't feel like you must do the entire warm-up at first. Use common sense and make weekly progress toward the goal.

-The metronome markings are approximate. Don't go faster than you can execute with ease and accuracy. Again, over time, improvement will occur.

-Vary the dynamics of the exercises so you don't get locked into just one dynamic.

-Buzz any exercise at any time. It helps.

-When using a metronome, try to lead it, not follow it.

-During this routine I have tried to keep the tempo constant as often as possible to avoid having to adjust the metronome too often.

-Take short breaks between sections to rest chops and brain but **stay off device** during breaks! Keep brain focused on the improvement taking place. Don't distract it, which will put you behind others who can stay focused.

Page 1:
-Check pitches with a pitch generator (piano, tuner, trombone, etc.). Train the brain to retain.
-Be patient when buzzing in the pedal register. Perseverance will reward. Pulling the mouthpiece slightly away from the chops can help.

Page 2:
-Get used to being able to play low B. Be able to play it in both a lipped down valve/7th position and an induced valve/3.5 position (Find it. Believe!). Many of these exercises require you to play low B. Don't skip that sequence but rather learn to use low B as easily as the notes surrounding it. Remember that low C is as far out as the slide goes (with the F valve). Therefore Low C and Low B are in the same position, with the B lipped merely down. No slide adjustment between low C and low B!
-In the second exercise, resist playing louder in tenuto and staccato. Be in conscious control of you dynamics

Page 3:
-When slurring, be careful not to bend the notes in the direction of the slur. Keep the pitch constant right up until the change of partial.
-11 positions: the usual 7 positions plus the additional 4 when engaging the F valve.

Page 4:
-Flexibility is nothing more than fast slurs. Use of a half-speed recorder is valuable to reveal what is really happening during flexible execution. Keep the air ample and appropriate.

Page 5:
-Interval study is crucial to attain proficiency of any instrument. Just do it.
-Playing sixths is a particularly valuable interval and is included in the warm-ups of several highly respected players/teachers. All I have done here is to expand the exercise to include a complete octave of sixths. Patience will produce results.

Page 6:
-As with intervals, arpeggios are exceptionally valuable. This is a common progression, also found in many routines.
-The Marsteller arpeggios are great for ear-training. They may start out as target practice but will improve though diligence and concentration.

Page 7:
-Develop the ability to play this fast enough so that no breath is necessary within each scale sequence. Breathe as necessary while tongue speed and facility develop. For developing a faster tongue, I recommend Chris Gekker's Articulation Studies (trumpet). He includes an exercise utilized by cornet virtuoso Herbert L. Clarke that will increase the speed of the tongue.

Page 8:
-We are all experts at chromatic scales, as long as they start on B-flat. Use this chromatic study to improve chromatic familiarity.
-The Final Stretch is a confirmation that you are all ready to go for the challenges of the playing day.

Sources for this warm-up routine:

Joseph Alessi	2017 Warm-Up
Edwin Anderson	David Fetter's compilation of trombone warm-ups
Michel Becquet	6 Exercises for a quick and easy warm-up
Cees Blokker	Oefeningen voor Trombone
Roger Bobo	Mastering the Tuba
Michael Davis	10 Minute Warm-Up
Arnold Jacobs	Hal Leonard Intermediate Band Method- tuba
Richard MacDonald/Eric Klay	Daily Exercises for Bb/F Trombone
Robert Marsteller	Basic Routines
Emory Remington	Warm-Up Exercises
George Roberts	Practice with the Experts, compiled by Paul Tanner
Max Schlossberg	Daily Drills and Technical Studies
James Stamp	Warm-Ups + Studies
Branimir Slokar	Warm-Ups and Technical Routines

I urge everyone who finds benefit from this particular warm-up compilation to purchase the above material. Most of the books/sources are still available and what I have extracted represents a mere fraction of the beneficial material found in these resources.

June 2019