

Ellefson Warm-up 2020 notes:

- I. **Purity and Ease-** Keep the *mp-f* sound pure, easy and resonant on the glisses, followed by energetic attacks on the arpeggios. Gliss whenever possible and keep 'gliss-like' air during natural slurs or going in and out of the valve.
- II. **Clean Attacks-** Use metronome to aid in developing a predictable sense of timing.
- III. **Tongue Speed-** This is designed to increase tongue speed over a period of weeks/months/years. Start at a tempo that facilitates easy execution and increase tempo by 2 bpm each week
- IV. **Articulation Patterns-** Play these in the same tempo as III. Pay particular attention to slide accuracy and intonation. For A, in addition to starting each sequence in the notated pattern (B-flat, A, A-flat, G, etc.) also begin each pattern ascending (B-flat, B, C, D-flat, etc.). For B, choose a different key each day. Key fluency is the goal.
- V. **Slurs and Flexibility-** Pay attention to note shapes. Don't allow the notes to bend before making the slur. 'Lip' the notes in parentheses. Float through the 32nd notes in section D.
- VI. **Octaves, Fifths & Fourths-** This is meant to develop and reinforce agility. It may take some time to master but through diligence, improvement will be quickly noticed. Let the brain (song) drive the chops. Hear it. Play it. It's easy!
- VII. **Building Blocks-** Perhaps the most difficult, yet most beneficial exercise in the warm-up. Choose an articulation and dynamic and keep it through the entire section. Change dynamic and articulation when moving from A to B and B to C. Only move on to B when A is mastered. Only go to C when B is mastered.
- VII. **Perfection-** Once you make it this far, end your warm-up with perfectly placed pianissimo attacks. B will prove to be a brain teaser. Concentration is required to remember what note comes next. Choose different keys each day.

As with all of the warm-ups I have assembled, it is not necessarily **what** is played but rather **how** it is played. "2020" is intended to give the player about 35 minutes of quality playing to start the day. Further fundamental study will be necessary. Schlossberg and Marsteller are terrific for slurs, control, and flexibility. Arban is the gold standard for developing slide technique. Keep in mind that the mastery of fundamentals and technique should serve the study of music and artistry and not merely be ends in and of themselves.

[10-10-2020]

II. Clean Attacks

♩ = 50-60



mf-f



III. Tongue Speed

♩ = 70-120



continue Remington pattern to:



continue Remington pattern to:

IV. Articulation Patterns

A) ♩ = 70-120 (Also alternate starting pattern utilizing chromatic ascent from B-flat)


The first exercise consists of four staves of music in bass clef. The first staff starts with a key signature of one flat (B-flat) and a tempo of 70-120. It features a series of eighth-note patterns with various articulations like slurs and accents. The second staff continues with similar patterns, including chromatic ascents. The third staff ends with the instruction "continue to:" and a fermata. The fourth staff continues the pattern with a final flourish.

B) Choose a different key each day


The second exercise consists of five staves of music in bass clef, demonstrating key changes. The first staff is in B-flat. The second staff shows a key change to B-natural, indicated by a double bar line and a sharp sign. The third staff changes to C major, indicated by a double bar line and a C-clef. The fourth staff changes to C minor, indicated by a double bar line and a flat sign. The fifth staff changes to B-flat major, indicated by a double bar line and a flat sign. Each staff contains eighth-note patterns with various articulations.

V. Slurs and Flexibility

A) $\bullet = 70-80$



no valve



no valve *sim.* through 7 positions

Exercise A consists of two systems of musical notation in bass clef. The first system has a tempo marking of quarter note = 70-80. It contains two measures of music, each with a slur over a sequence of notes. The second system also has two measures with slurs. The first measure is labeled 'no valve' and the second measure is labeled 'sim. through 7 positions'.

B)



through 7 positions

Exercise B consists of two systems of musical notation in bass clef. Each system contains two measures of music with slurs over the notes. The second measure of the second system is labeled 'through 7 positions'.


C)



through 7 positions

Exercise C consists of three systems of musical notation in bass clef. Each system contains two measures of music with slurs over the notes. The second measure of the third system is labeled 'through 7 positions'.

D)



through 7 positions

Exercise D consists of two systems of musical notation in bass clef. Each system contains two measures of music with slurs over the notes. The second measure of the second system is labeled 'through 7 positions'.

VI. Octaves, Fifths & Fourths

$\text{♩} = 70-80$

The musical score consists of ten staves of music in bass clef. The tempo is marked as $\text{♩} = 70-80$. The first staff begins with a tempo marking and a *simile* instruction. The music is characterized by frequent triplet patterns, often spanning across bar lines. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the second staff. The piece concludes with a double bar line at the end of the tenth staff.

VII. Building Blocks

A) $\text{♩} = 70-80$

through 7 positions

B)

through 7 positions

C)

through 7 positions

VIII. Perfection

A) Choose a different key each day

Musical exercise A consists of three lines of music in bass clef. The first line contains 16 measures of chords and notes, each with a fermata above it. The second line begins with a *ppp* dynamic marking and contains 16 measures of chords and notes, also with fermatas. The third line contains 16 measures of chords and notes with fermatas. The exercise is designed for daily key changes.

B)

Musical exercise B consists of two lines of music in bass clef. The first line contains 16 measures of chords and notes, each with a fermata above it. The second line begins with a *ppp* dynamic marking and contains 16 measures of chords and notes with fermatas. The exercise is designed for daily key changes.