

I RECOMMEND

A Complete Warm-Up Technique Book Designed to Improve Fundamental Musicianship

An ideal supplement to individual instruction, class lessons or full band rehearsals!

By **JAMES D. PLOYHAR**

with individual TUNING suggestions and WARM-UP exercises by Harold Brasch, William Bunch, Mervin Britton, Charles DeLaney, Larry Ford, Frederick Hemke, Lyle Merriman, Jack Rausch, Frank Stalzer, Paul Tanner and Stuart Uggen.

INSTRUMENTATION		
CONDUCTOR	B $\flat$ BASS CLARINET	TROMBONE
C FLUTE	E $\flat$ ALTO SAXOPHONE	BARITONE BASS CLEF
OBOE	B $\flat$ TENOR SAXOPHONE	BARITONE TREBLE CLEF
BASSOON	E $\flat$ BARITONE SAXOPHONE	BASS (TUBA)
B $\flat$ CLARINET	HORN IN F	DRUMS
E $\flat$ ALTO CLARINET (E $\flat$ Clarinet)	B $\flat$ CORNET-TRUMPET	

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Unit I

TUNING - WARM UP

By William F. Bunch

For Bass or Tuba use only

INTONATION can be a considerable problem when a bass or tuba has only three valves and no convenient method of manipulating the individual valve slides (especially the first) while playing. On all tubas, the second harmonic notes on the fingerings 1-2-3, 1-3 and 1-2 are sharp. On many instruments the player has little recourse other than liping the B and C down and playing the D with the third valve. The fourth valve offers alternate fingerings for the B and C which are more adequately in tune:

3 Valve Tuba: $\overline{1-2-3}$ (Sharp) $\overline{1-3}$ (Sharp) or $\overline{1-2}$ (Sharp)
 4 Valve Tuba: $\overline{2-4}$ $\overline{4}$ or $\overline{1-2}$ (Sharp)
 or $\overline{3}$ (Preferable)



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The fourth valve provides an alternate fingering for any note fingered 1-3. When combined with the second valve it provides a substitute for 1-2-3. The fourth valve also makes it possible to play certain notes linking the fundamental with the second harmonic. These notes are not naturally available on the three valved instruments:

Low C $\overline{1-2-3-4}$ Low C# $\overline{1-3-4}$ Low D $\overline{3-4}$ or $\overline{2-3-4}$ Low Eb $\overline{1-4}$ or $\overline{1-2-4}$

Three-valved tubas with tuning slides that can be manipulated while playing can provide relatively good intonation if the following first valve slide adjustments are made:

Out about one inch $\overline{1-2}$ $\overline{1}$ Out about two inches $\overline{1}$ Out about $2\frac{1}{2}$ inches $\overline{1-3}$ $\overline{1-2}$ Out about three inches $\overline{1-2-3}$

These adjustments should **not** be considered absolute. Since individual instruments may vary they should be considered merely guidelines or approximations. The player must rely upon his own sense of pitch to make the adjustment best suited to his instrument.

GENERAL CONSIDERATIONS:

While playing, the throat and mouth cavities should be kept as open as possible. In articulating, the syllable "tah" will facilitate this openness. Continuous air support with projection **through** the horn is a must. This necessitates **deep breathing** . . . an intake of air considerably beyond that of normal inhalation. Large quantities of air must be obtained quickly through the mouth but in a relaxed manner similar to that of a yawn.

Care must be taken that the cheeks do not puff. A firmness at the corners of the mouth should help alleviate this problem. Since the cup of the tuba mouthpiece is quite large, the player must check against undue closure of the aperture between the teeth. The lower jaw must be free to drop and open more as the player descends into the lower register.

The warm-up exercises that follow are divided into two categories: 1) **Slurred Exercises** and 2) **Tongued Exercises**. These exercises progress from easy to moderately difficult.

Less advanced players should start with those exercises which they can perform easily, and gradually progress to the more difficult studies. More advanced players should perform the entire series of exercises **in sequence** as a daily routine.

A suggested warm-up routine for the less advanced player is as follows:

I. Slurred Exercises #1, 2 and 6. II. Tongued Exercise #1.

It is recommended that all exercises be played initially at a slow speed. The player can gradually increase the tempo of the more advanced exercises as his flexibility and technique develop.