

Priseoll Warmup

Routine

Don't FEAR the SMEAR

Usually I start with either one of these exercises before moving on to arpeggios, slow slows, or other flexibility. There are many smear patterns available, but these have become my own and helps me to think of **air flow** and **tone production**.

1. Start with buzzing this tune on the mouthpiece, with piano if possible, before beginning.
 - a. No tongue.
 - b. Play in all keys through the circle of 4ths, 5ths or simply chromatically.
 - c. Switch octaves to cover more range as you play through the keys.
2. Chromatics with a 4th lip slur.

1.



-Play in all keys, circle of 4ths, 5ths, or chromatically

-Switch octaves to cover more range

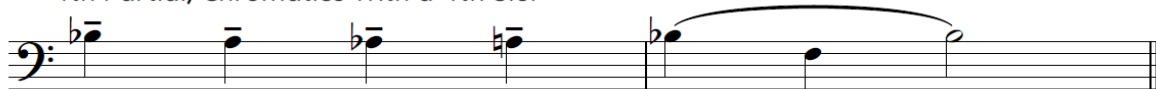
-No Tongue, concentrate on connecting the notes

-Most Important = Sing

-Play with a drone or tonic

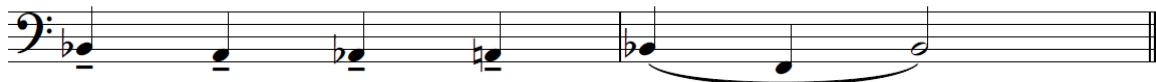
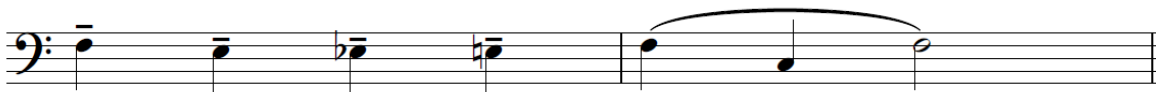
2.

4th Partial/Chromatics With a 4th Slur



-Play with no tongue or light tongue and end with a true lip slur (I like to alternate,...)

-Continue chromatically until you reach 5th position



TONES with DRONES

I like to alternate days of exercises I do with drones and these are my “go to-s.” An example might would be Monday start with the Vernon long tone, Tuesday play through the jazz extension, and Wednesday the Alessi arpeggio extensions. Usually I set the drone to the tonic pitch.

The Vernon diatonic long tones need to be very slow. Quarter note = 50. Take a full breath every two notes and also play these at all volumes, pp, p, mp, mf, f, ff.

3. Play the Vernon diatonic long tone extension in 2-3 different octaves

Tones With Drones



Alessi arpeggio extensions start in the key of E then continue up half steps until you reach the key of Bb. By the time you get to Bb you have covered most major and minor chords and quite the range. Make them smooth and effortless.

4.

Alessi Arpeggio



The Remington Marstellar REMIX

These are a combination of ideas taking from Remington and Marstellar's warm-up routine books. I think they are a fun and slightly different way of doing lip-slurs. Start at a tempo that is manageable and you can execute smoothly without glitches in the airstream. Over time, gradually add speed.

5.

The image displays three staves of musical notation for exercise 5, written in bass clef, 4/4 time, and one flat key signature (B-flat). Each staff contains a series of notes connected by a slur, indicating a lip-slur exercise. The first staff shows a sequence of eighth notes starting on G2 and ascending to G3, followed by a quarter rest and a descending eighth-note sequence. The second staff begins with a quarter rest, followed by an ascending eighth-note sequence from G2 to G3, a quarter rest, and then a descending eighth-note sequence from G3 to G2. The third staff consists of a continuous ascending eighth-note sequence from G2 to G3, ending with a quarter rest.

Scale Patterns

In this section there are four scale patterns and I play in ONE key a day. The first is the classic Remington/Arban's study. Next is scale pattern two from the Arban's scale study section. The third is a classic scale in 3rds and the last is playing the scale in 2-3 octaves where you can. All of these are a great way to be more familiar with your horn while expanding technique and extending your range.

All of these patterns you will want to start with a tempo that is manageable and play without stops. If you stop slow the metronome down. Keep records of your daily tempos and gradually increase over time.

Pattern 1: Play this all slurred

Pattern 2: Play all tongued

Pattern 3: I love to play slur 2, slur 2, but this one is great to play all tongued, all slurred, and vary the articulation. Slur 2 tongue 2, etc..

Pattern 4: Play at a faster speed

6.

Play this rhythm on any major scale descending every day to work on single tongue speed.



Pattern 1



Pattern 2



