

# ALESSI WARM UP AND MAINTAINENCE ROUTINE

## Compiled the summer of 2007 for the Alessi Seminar

Start your day by stretching with deep breathing before picking up the instrument. Inhale for four counts while raising your hands above your head fully extended. The starting position should be from your toes if possible. Hold for four counts and exhale for four counts returning your hands to your toes. Repeat this process several times.

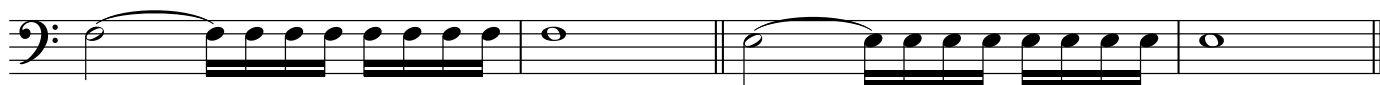
### Exercise #1 Relaxation and focusing your buzz with a tonal pitch center

On the mouthpiece: Approach your first tonal note of the day (Tuning note Bb) by glissing up to it very slowly from a minor 3rd below. Descend to the pedal Bb by pulling away the mouthpiece slightly. Repeat this exercise a half step lower each time until your pitch definition is unclear on the final pedal note. Gliss all notes when buzzing on the mouthpiece and do not use your tongue except after breathing. Play this in a free style. Continue down chromatically.



### Exercise #2 Tone Repeater

Play this exercise free and out of time (ad lib) in a legato style. Strive for a free and relaxed tone. Continue down chromatically.



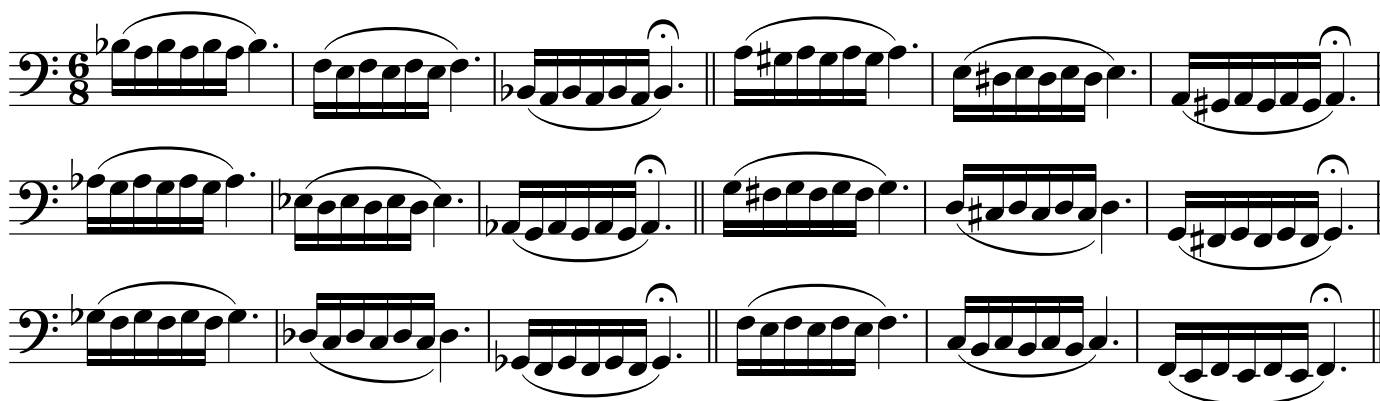
### Exercise #3 From the James Stamp Warm up book.

Buzz first and then play. Gliss all notes when buzzing on the mouthpiece. When performing this on the instrument, play this in a comfortable mf dynamic, striving for a beautiful easy tone with good slide technique and connections. Natural slur all notes.



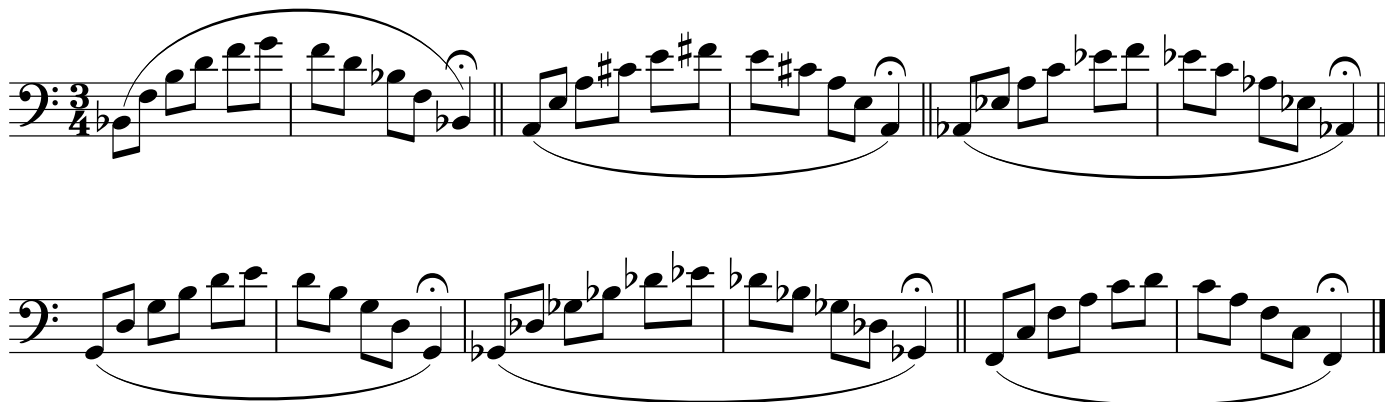
### Exercise #4 Relaxation and Tone Consistency

Blow with a slow and full air stream. Relax. Play with a beautiful tone.



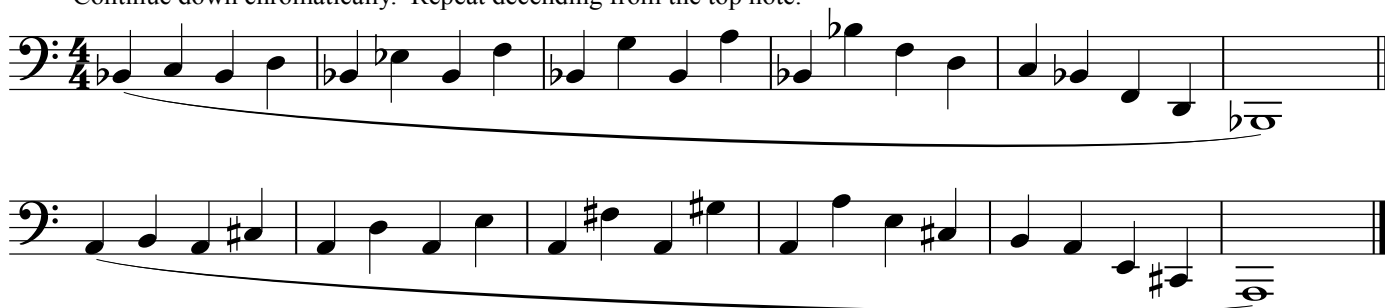
## Exercise #5 From Max Schlossberg Daily Drills and Technical Studies

Play this at a tempo where you can play each segment in one breath. Natural slur when possible.  
Strive for even tone and good pitch center.



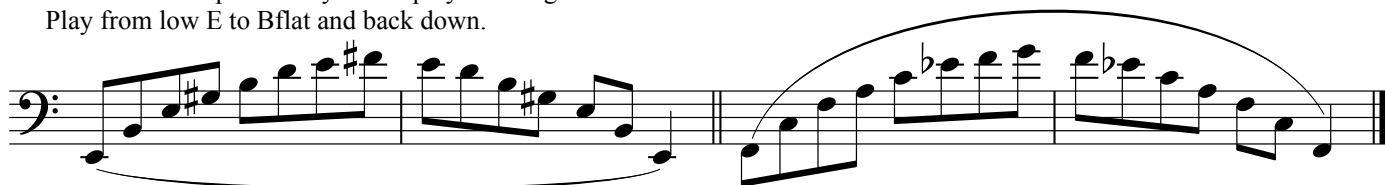
## Exercise #6 For pitch consistency, slide technique, and slurring consistently when ascending and descending.

Play at a tempo of approx  $\text{♩} = 70$ . Breathe when necessary and repeat the note that you breathe in order not to miss any connections. Listen carefully to the distance between each interval and the imaginary drone note. Continue down chromatically. Repeat descending from the top note.



## Exercise #7 Flexibility and range building.

Do this at a tempo where you can play each segment in one breath. Strive for ease and evenness of tone.  
Play from low E to Bflat and back down.



## Exercise #8 Flexibility A variation on the Remington exercise.

Strive for evenness of rhythm. Continue down chromatically.



## Exercise #9 Flexibility

Keep the air moving and do this as smooth as possible. Continue down chromatically. Also play in reverse.



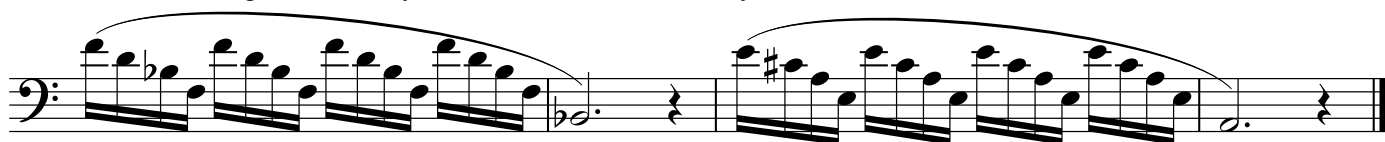
### Exercise #10 Wider Intervals

Work on pitch and your scale within. Natural slur while ascending and descending. Your goal is for evenness and smoothness.



### Exercise #11 Flexibility

Abstract of Remington Flex Study. Continue down chromatically.



## Exercise #12 Range Building

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Play this all slurred (natural) When you feel comfortable with this exercise, feel free to expand upwards by adding the next note in the series of the arpeggio.

The musical score consists of eight staves of music in bass clef, 3/4 time. The first four staves are grouped by a large slur underneath them, indicating they are to be played as a single continuous exercise. The first staff starts with a C major arpeggio (C2, E2, G2, A2, B2, C3) and a descending line. The second staff continues the C major arpeggio pattern. The third staff shows a C minor arpeggio (C2, E2b, G2, A2, B2, C3). The fourth staff shows an F major arpeggio (F2, A2, C3, E3, G3, F3). The fifth staff is marked *simile* and shows an F minor arpeggio (F2, A2b, C3, E3, G3, F3). The sixth staff shows a D minor arpeggio (D2, F2, A2, C3, E3, D3). The seventh staff continues the D minor arpeggio pattern. The eighth staff shows a D major arpeggio (D2, F2, A2, C3, E3, D3). Each staff has a slur under the first four notes, indicating they are to be played as a single continuous exercise.

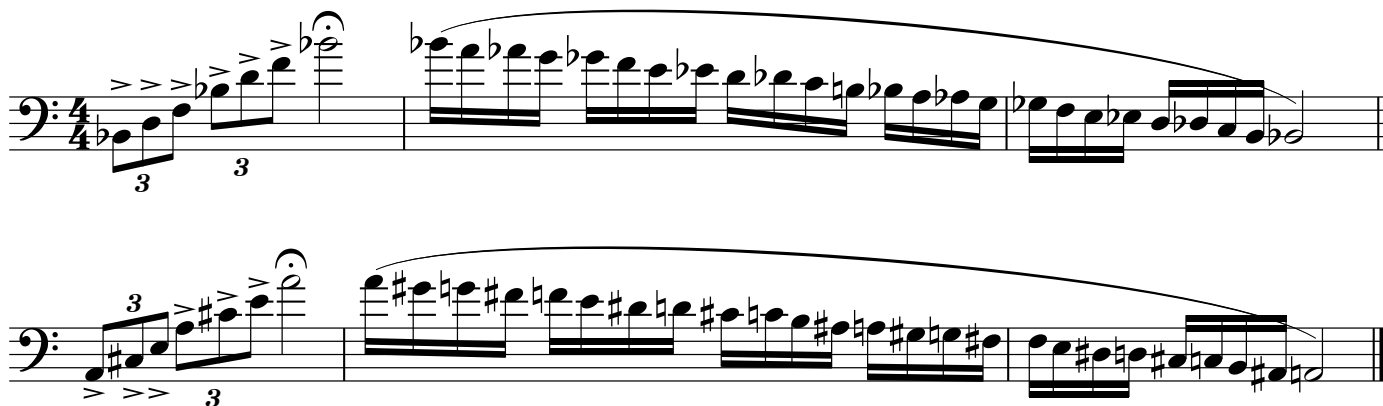
A musical score for a single melodic line in bass clef, consisting of ten staves. The key signature is one sharp (F#), and the time signature is 4/4. The melody is composed of eighth and sixteenth notes, with some measures containing rests. The piece concludes with a double bar line on the tenth staff.

This image displays ten staves of musical notation, all in bass clef. The notation is written on a five-line staff for each system. The music consists of various note values, including eighth and sixteenth notes, as well as rests. Accidentals, specifically flats (b) and sharps (#), are used throughout the piece. The notation is organized into ten distinct systems, each containing a single staff. The first staff begins with a key signature of two flats (B-flat and E-flat). The subsequent staves show a variety of melodic and harmonic patterns, with some staves featuring more complex rhythmic figures and others having more rests. The notation is clean and professional, typical of a printed musical score.

### Exercise #13 Up and Down

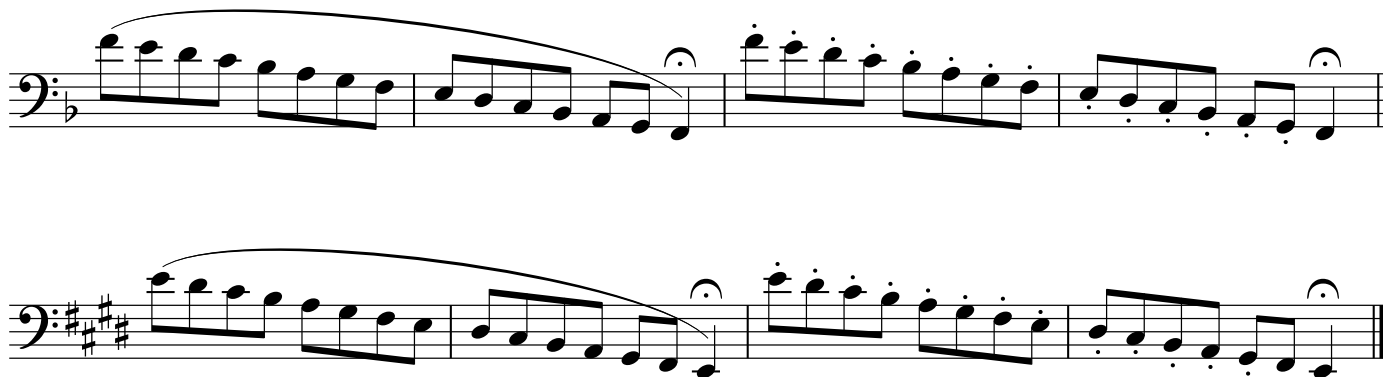
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Continue down chromatically.



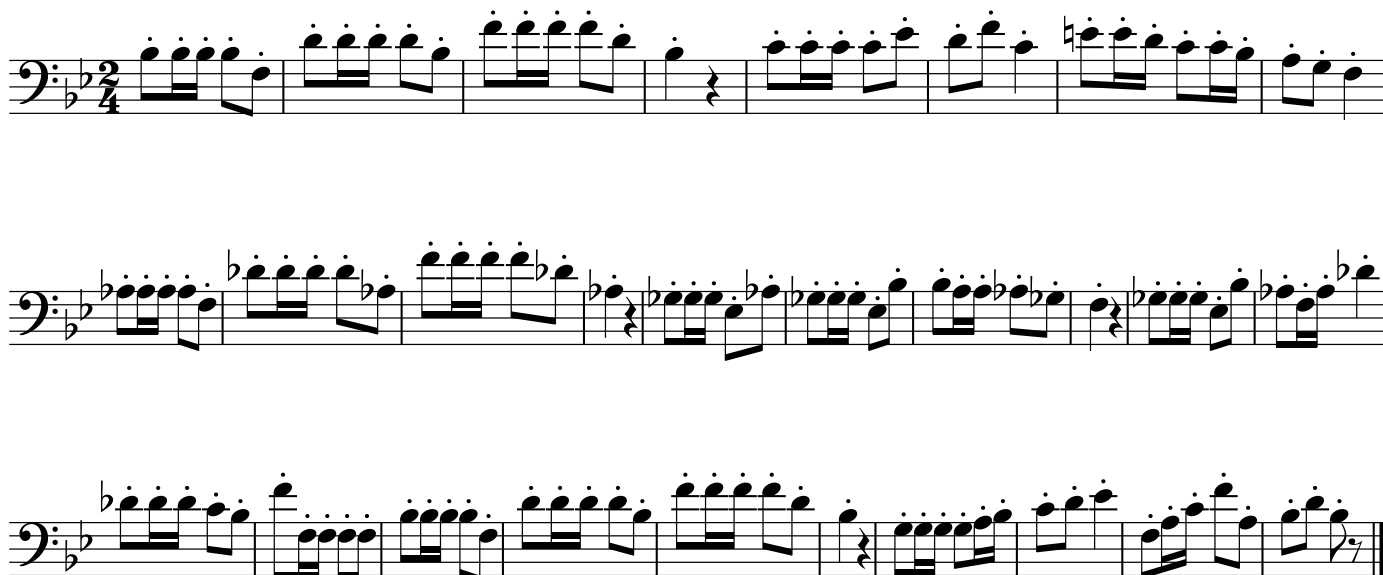
### Exercise #14 Descending scales

Perform legato and detached. Tone should stay consistent from top to bottom. Perform each scale in one breath. Continue down to pedal B-flat.



### Exercise #15 Articulation

From Arban's Famous Method. Strive for immediate sound with immediate resonance for each note. Another goal is to go for absolute consistency in style and attack. Feel free to add additional exercises in succession without stopping to give your tongue a good workout.



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Practice tongued and slurred.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a triplet of eighth notes (G2, F2, E2) marked with a '3' above them, followed by a series of eighth notes with slurs and triplets. The second staff continues the pattern with more slurs and triplets, ending with a whole note rest. The third staff features a series of eighth notes with slurs and triplets, followed by a whole note rest. The fourth staff continues the pattern with slurs and triplets, ending with a whole note rest. The music is characterized by frequent use of slurs and triplets, indicating a focus on articulation and rhythm.

Go for evenness of tone. Play with a beautiful sound and avoid “splatting” the lower note.

The image displays two musical staves, each featuring a bass clef. The top staff is in the key of B-flat major, indicated by two flat symbols (B-flat and E-flat) on the key signature. The bottom staff is in the key of B major, indicated by two sharp symbols (F-sharp and C-sharp) on the key signature. Both staves contain a sequence of eighth and sixteenth notes, with repeat signs at the beginning and end of the main melodic phrase.

This is great for listening to your tone and also relaxing the sound

The bass line consists of four measures, each marked with a glissando (gliss.) above the staff. The notes are: G2 (half note), A2 (quarter note), B2 (quarter note), and C3 (half note). The key signature has one flat (Bb), and the time signature is 4/4. The first measure has a natural sign on the G, the second has a sharp sign on the A, and the third and fourth have natural signs on the B and C respectively.

This is a good test to see if you are warmed up and ready to go for the day. Continue down chromatically.