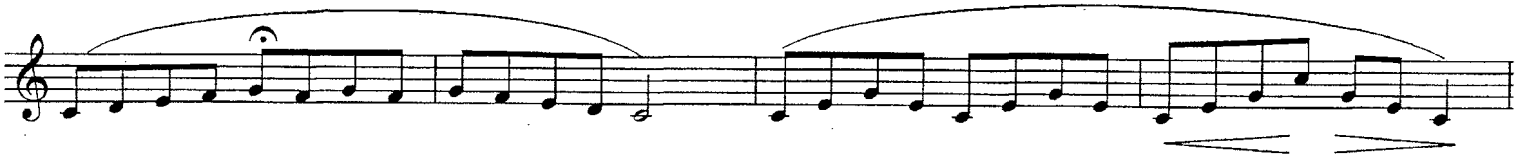
WARM-UP EXERCISES

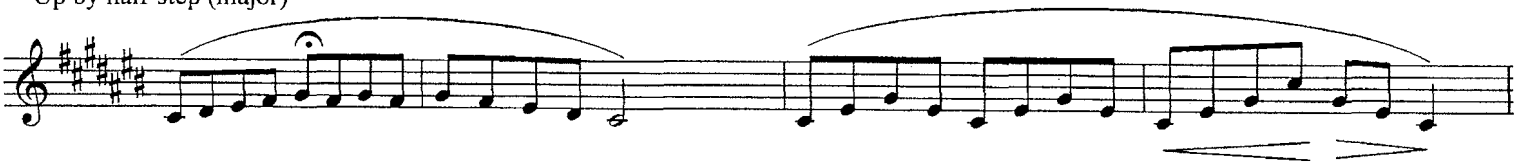
Adapted from James Stamp's
"Warm-Ups and Studies"

Mouthpiece Buzzing

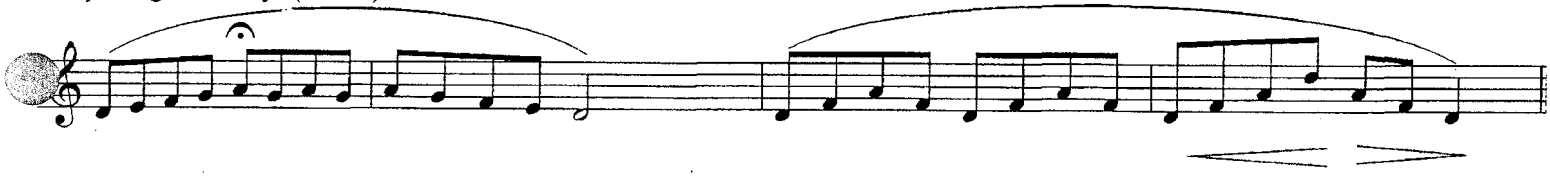
Perform at the piano and keep intonation true.
Hold the mouthpiece with two fingers and near the end of the shank using as little pressure as possible!
Play at a tempo and dynamic that will allow you to center every pitch.
Continue the pattern up by half-steps (major) or just use the white keys (modal).
Proceed up only as high as you can with a good buzz and intonation.



Up by half-step (major)



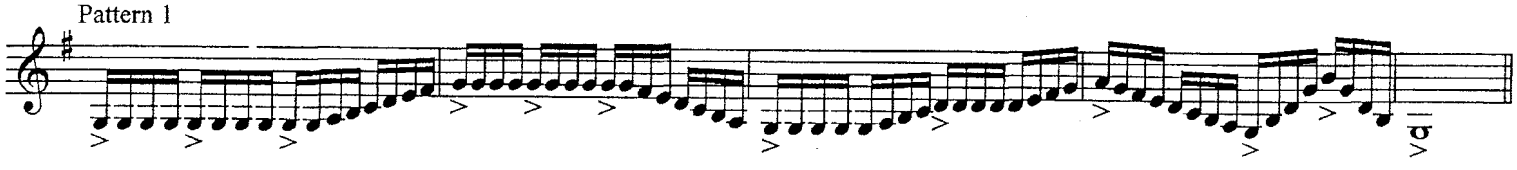
Up using white keys (modes)



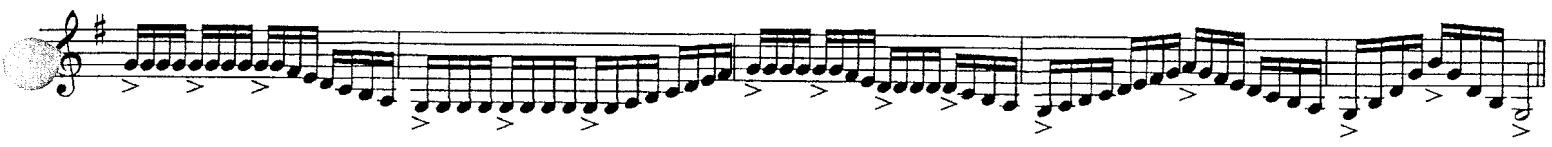
Scale Studies

Keep articulation centered and full of bounce (like repeatedly striking a drum).
Play at a tempo and dynamic that will allow you to center every pitch and coordinate the fingers and tongue.
Maintain a solid, focused sound and good intonation - upper pitches should have the same quality of sound and response as lower pitches.
Apply this pattern to higher keys (major, minor, modes, etc.) but only as high as you can while maintaining good sound and articulation.

Pattern 1



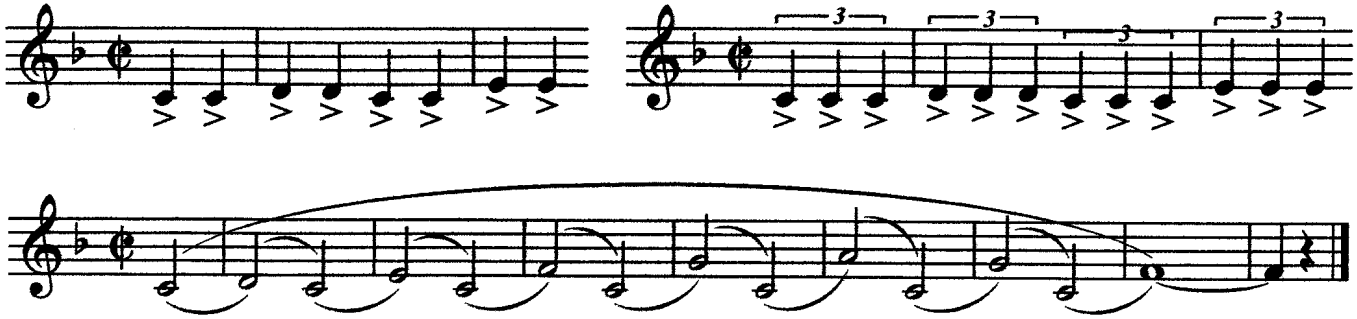
Pattern 2



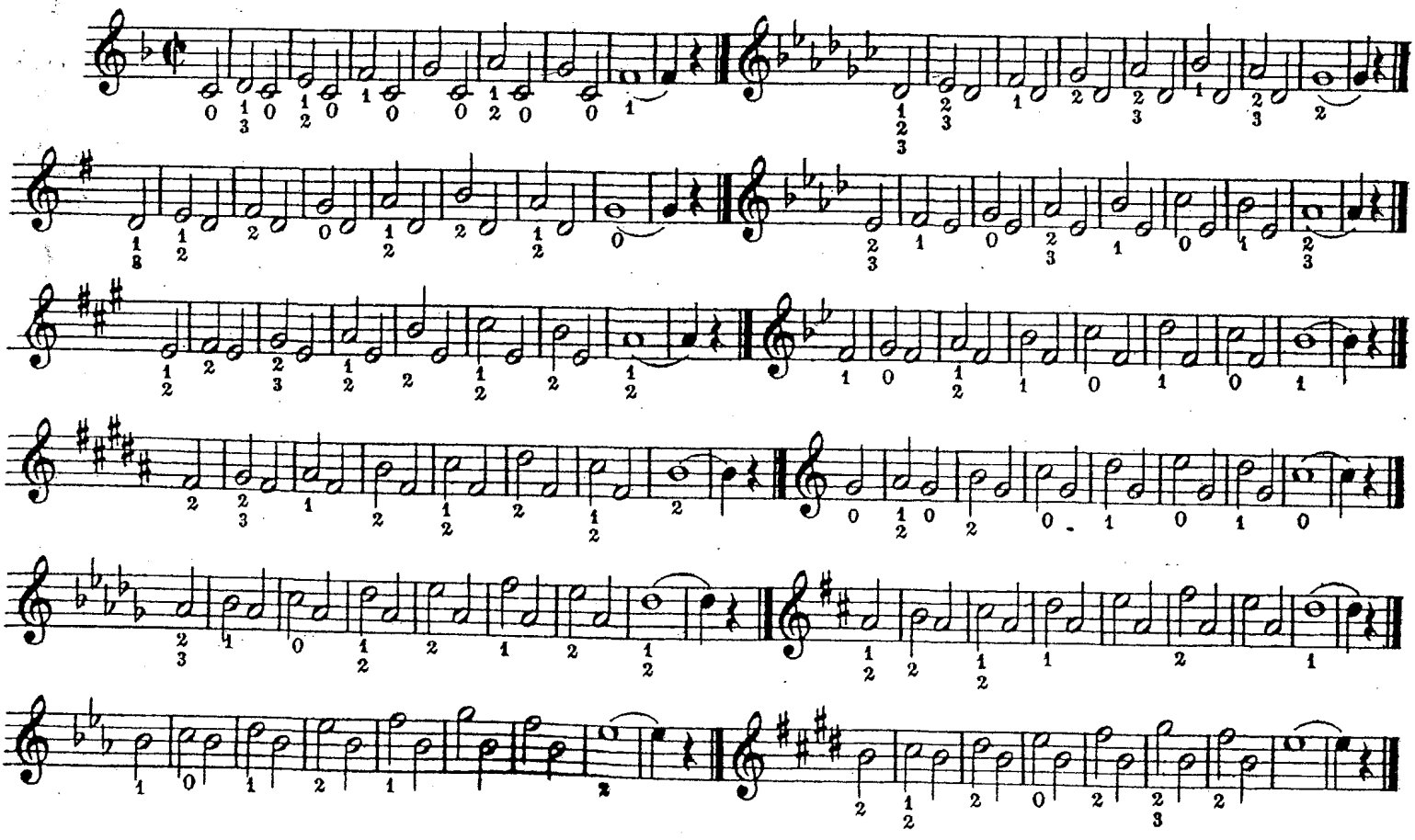
Warm-up Studies

From Arban's
"Complete Conservatory Method"

Maintain accurate intonation and a full, centered sound.
Use a moderate cut-time (*alla breve*) feel and play each exercise in one breath.
Perform as written and with the following rhythms and articulations:



Set 1



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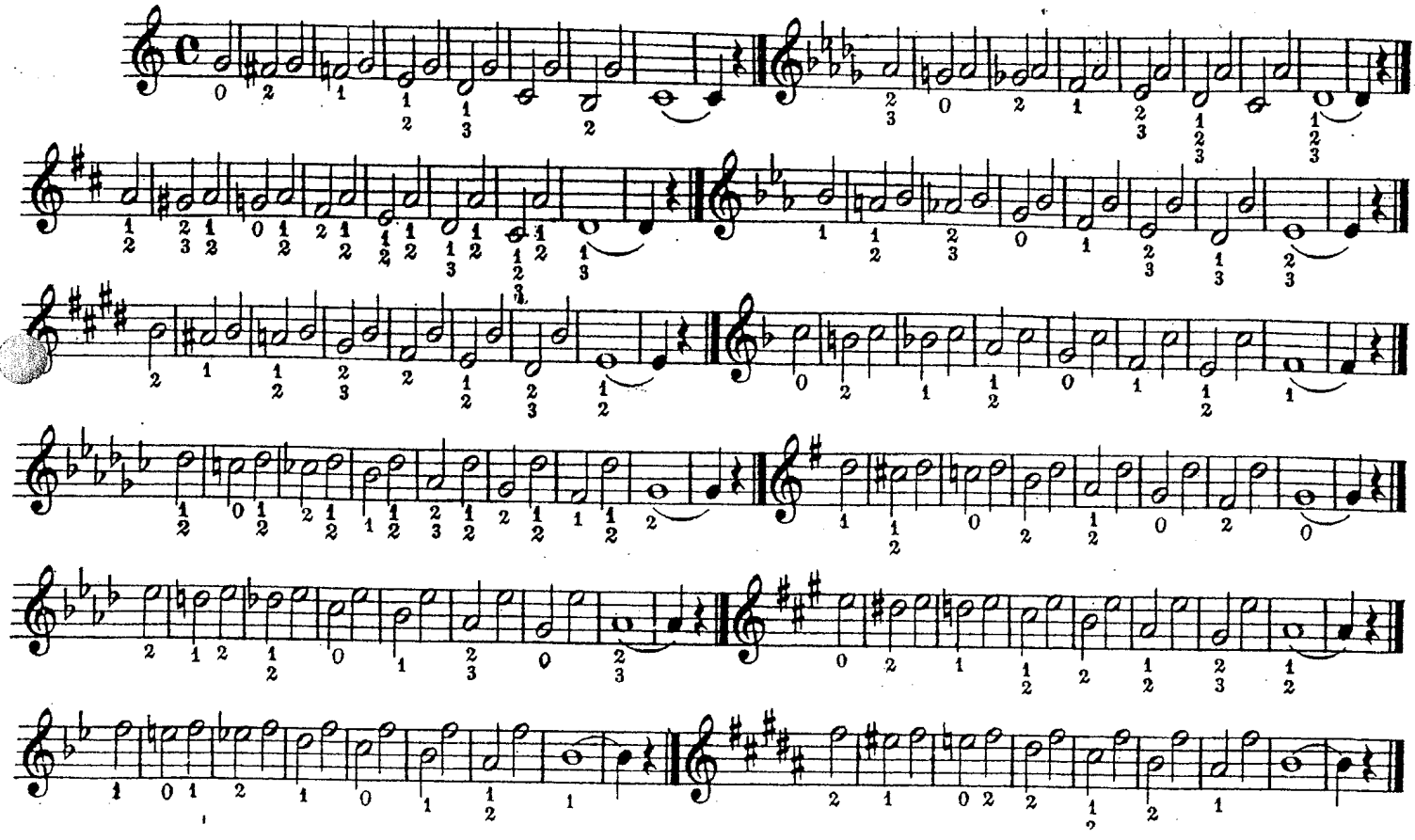
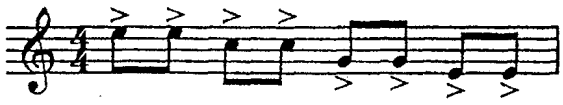


Interval & Articulation Studies

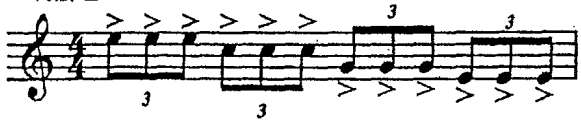
From Max Schlossberg's
"Daily Drills and Technical Studies"

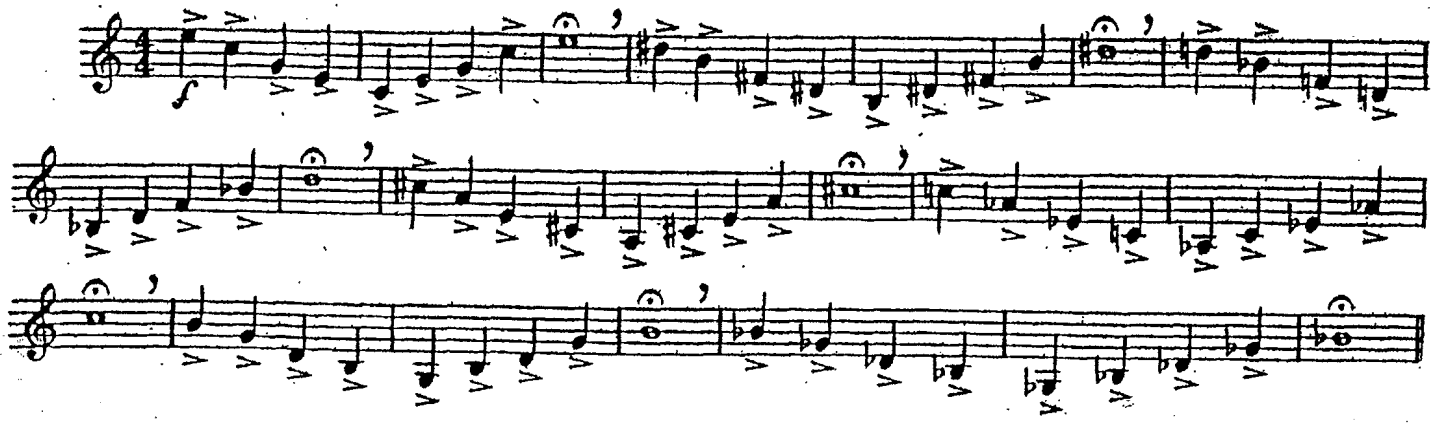
Play as written and with variations A & B at a brisk single-tongue tempo.
Keep articulation "bouncy" and strive to find the center of each pitch automatically.
Use standard fingerings throughout.

Var. A



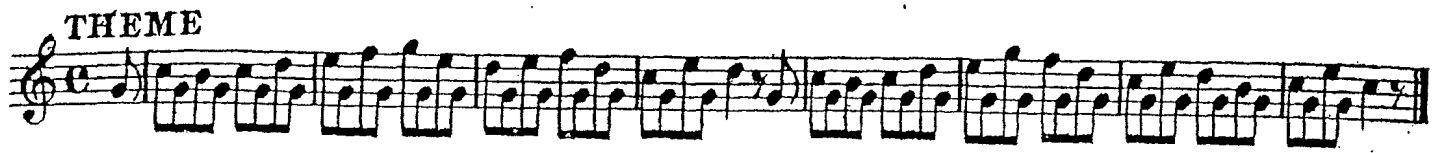
Var. B

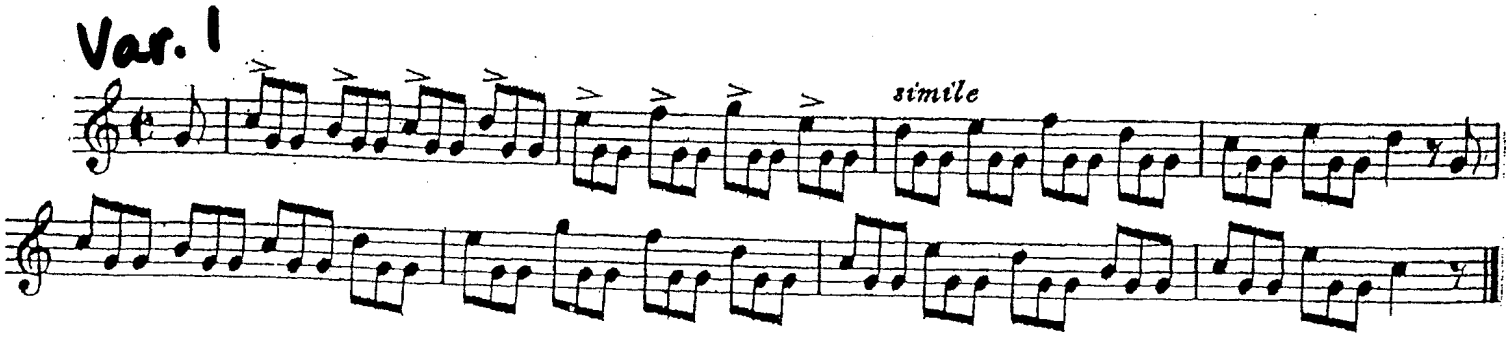




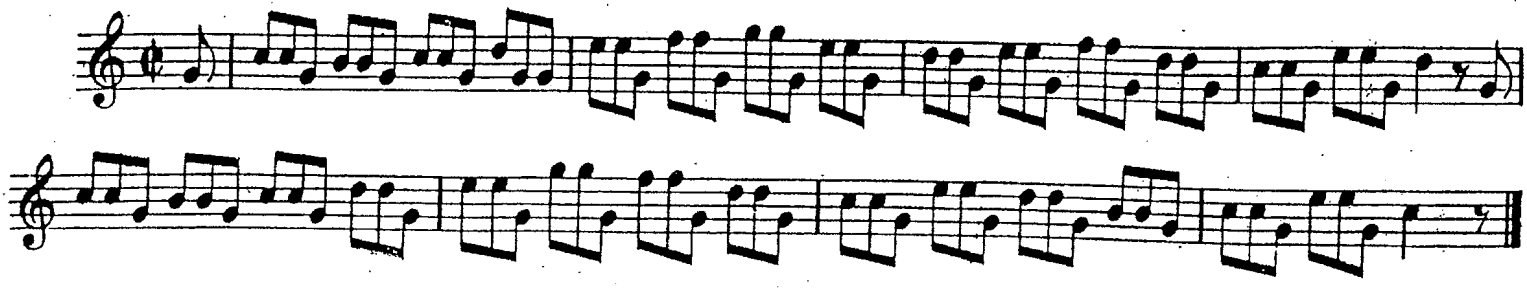
From Arban's
"Complete Conservatory Method"

To be single-tongued.
Keep focused sound/intonation and "bouncy" articulation.

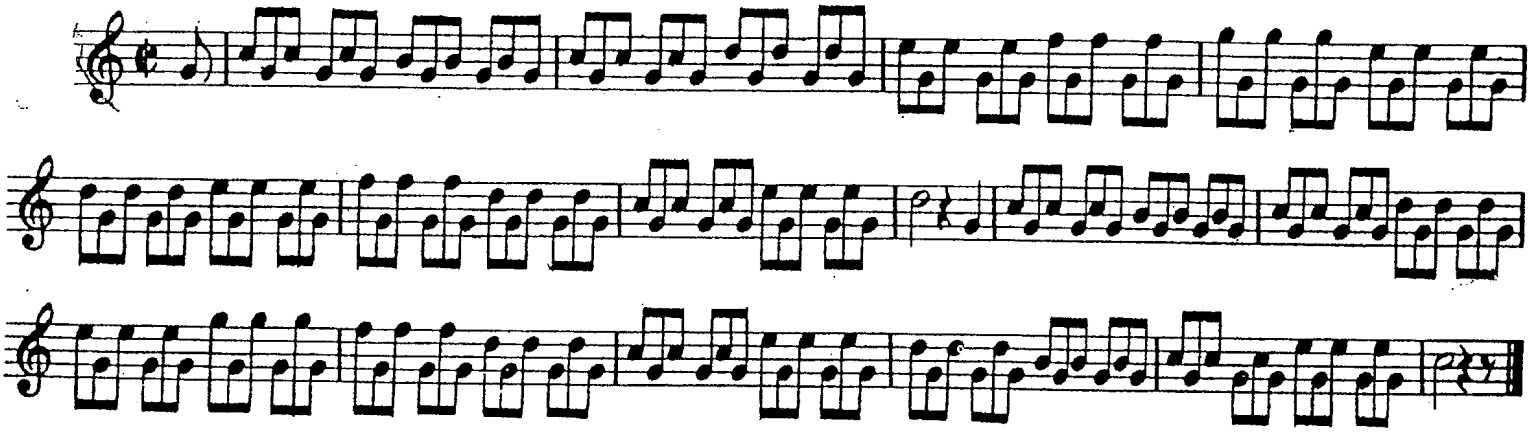




Var. 2



Var. 3

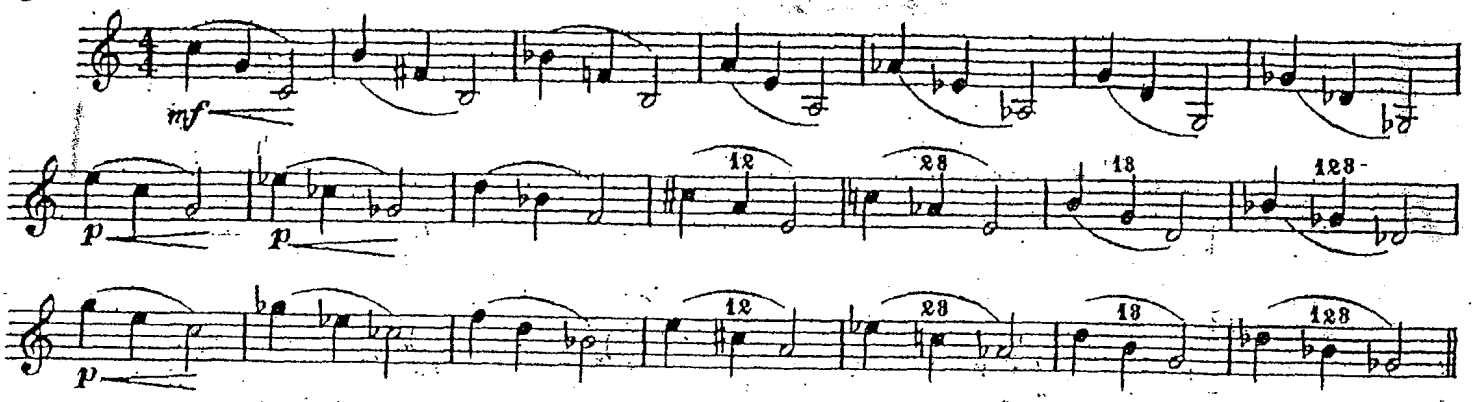


Flexibility Studies I

From Max Schlossberg's
"Daily Drills and Technical Studies"

Should be played with a steady pulse.
Find the center of each pitch - always play with a pure sound!

Set 1



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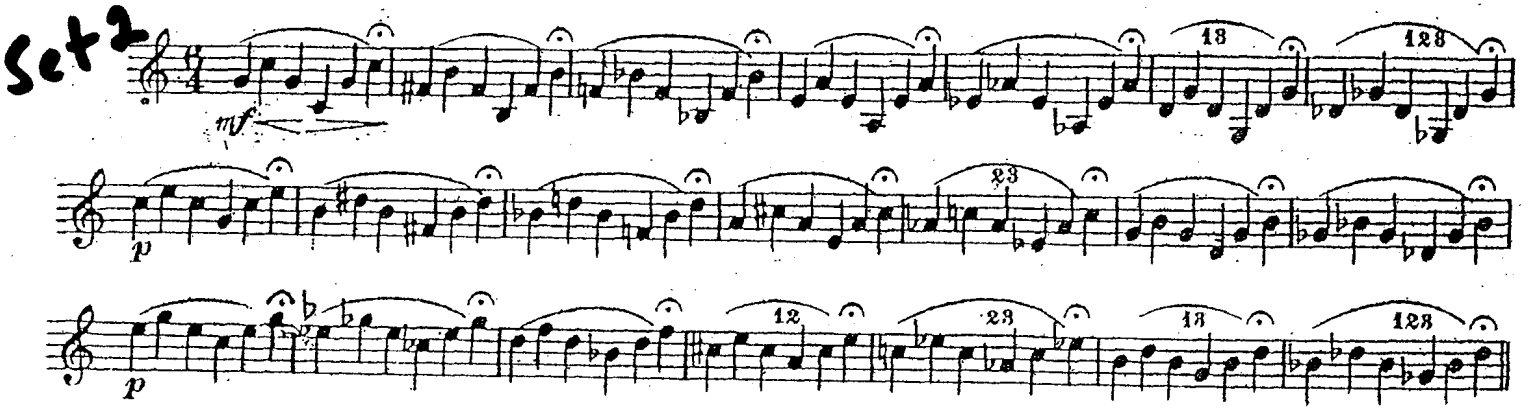
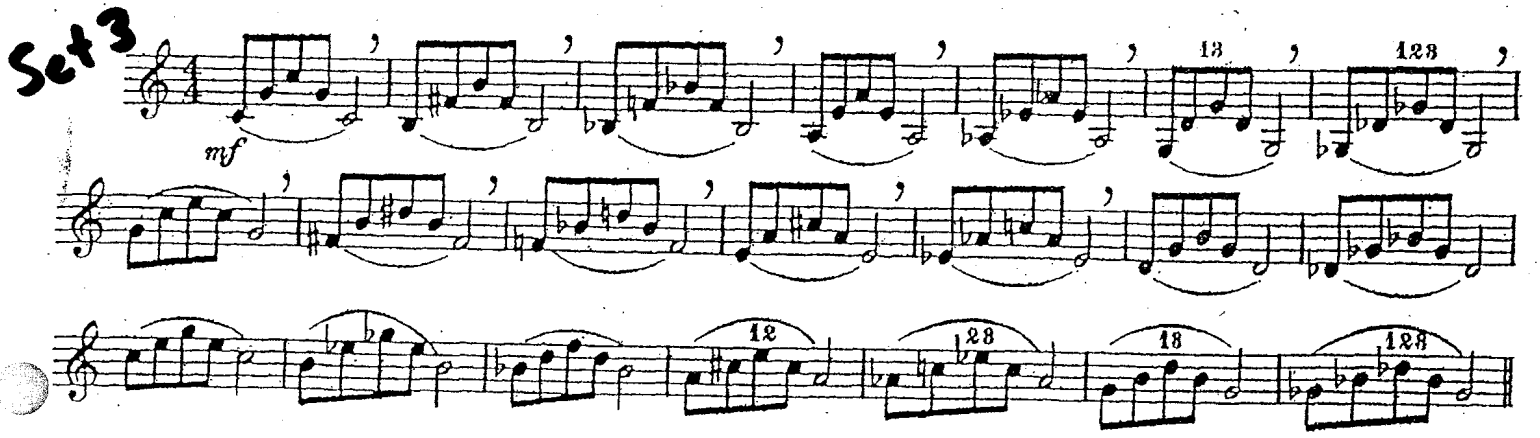


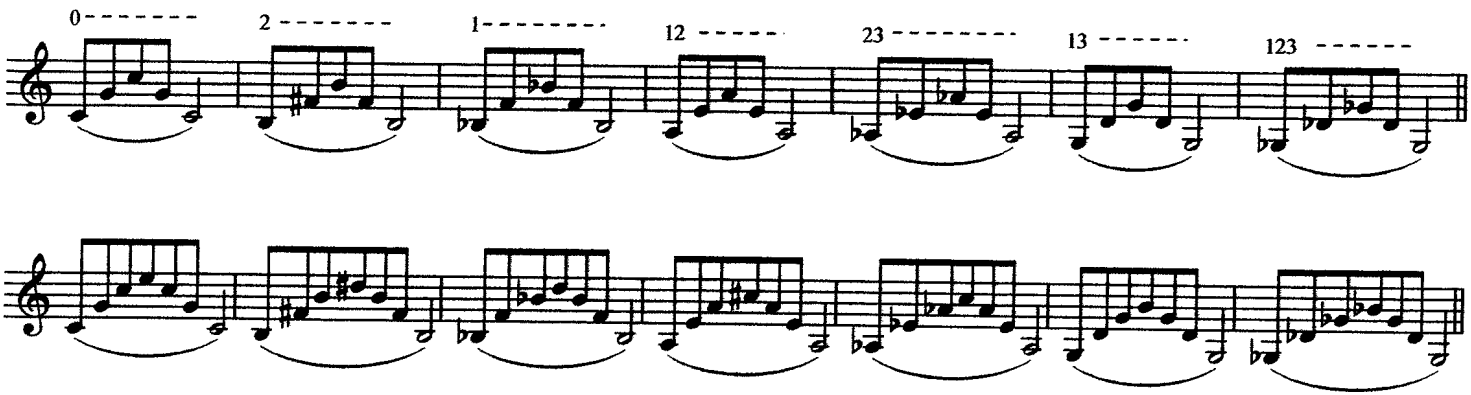
Set 3



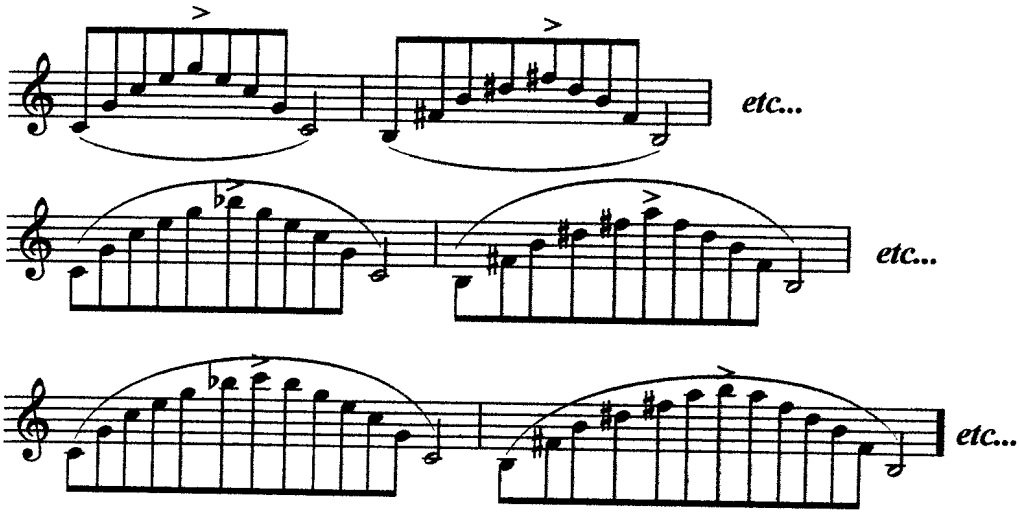
Range & Flexibility Study

Adapted from Max Schlossberg's
"Daily Drills and Technical Studies"

Should be played with a steady pulse and full tone.
Do not "skip" notes while descending. Center every pitch, regardless of tempo.
SLUR each measure.



Continue pattern, adding a note each time.
Crescendo as you go up, descrescendo as you come back down.
Continue slurring but use the wind to accent the top pitch slightly.
As you try for higher notes you may find it helpful to start with the lower exercise (123) and work your way up.



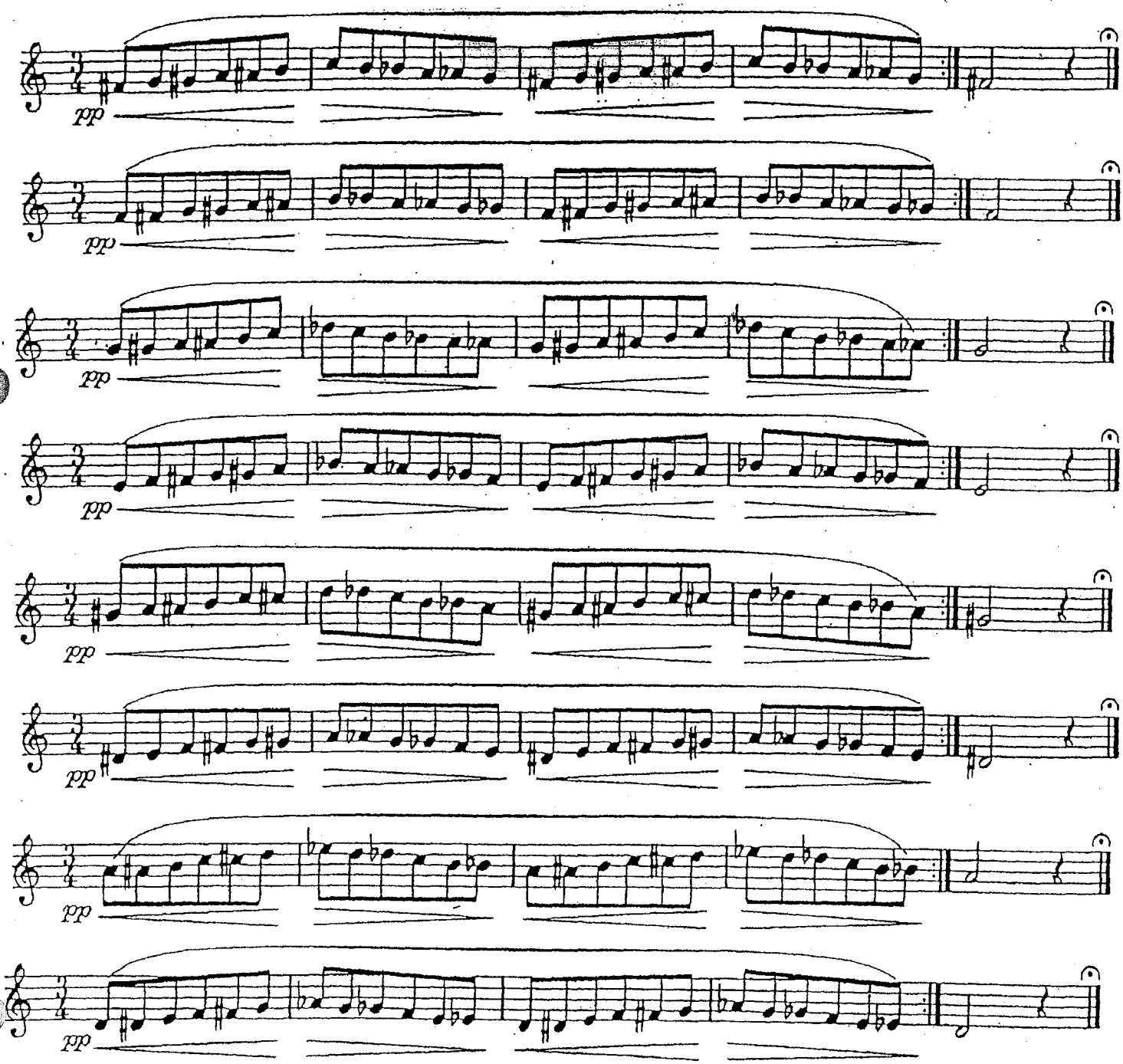
Continue as high as possible ... and good luck!!!

Clarke Studies

Selections from H.L. Clarke's
"Techinical Studies"

First Study

Using your metronome, play each exercise as follows: 2 notes per beat, 3 notes per beat, 4 notes per beat, and 6 notes per beat. Use the SAME tempo for each version.
Evenness of finger technique and sound are most important - establish this in the "slower" versions.



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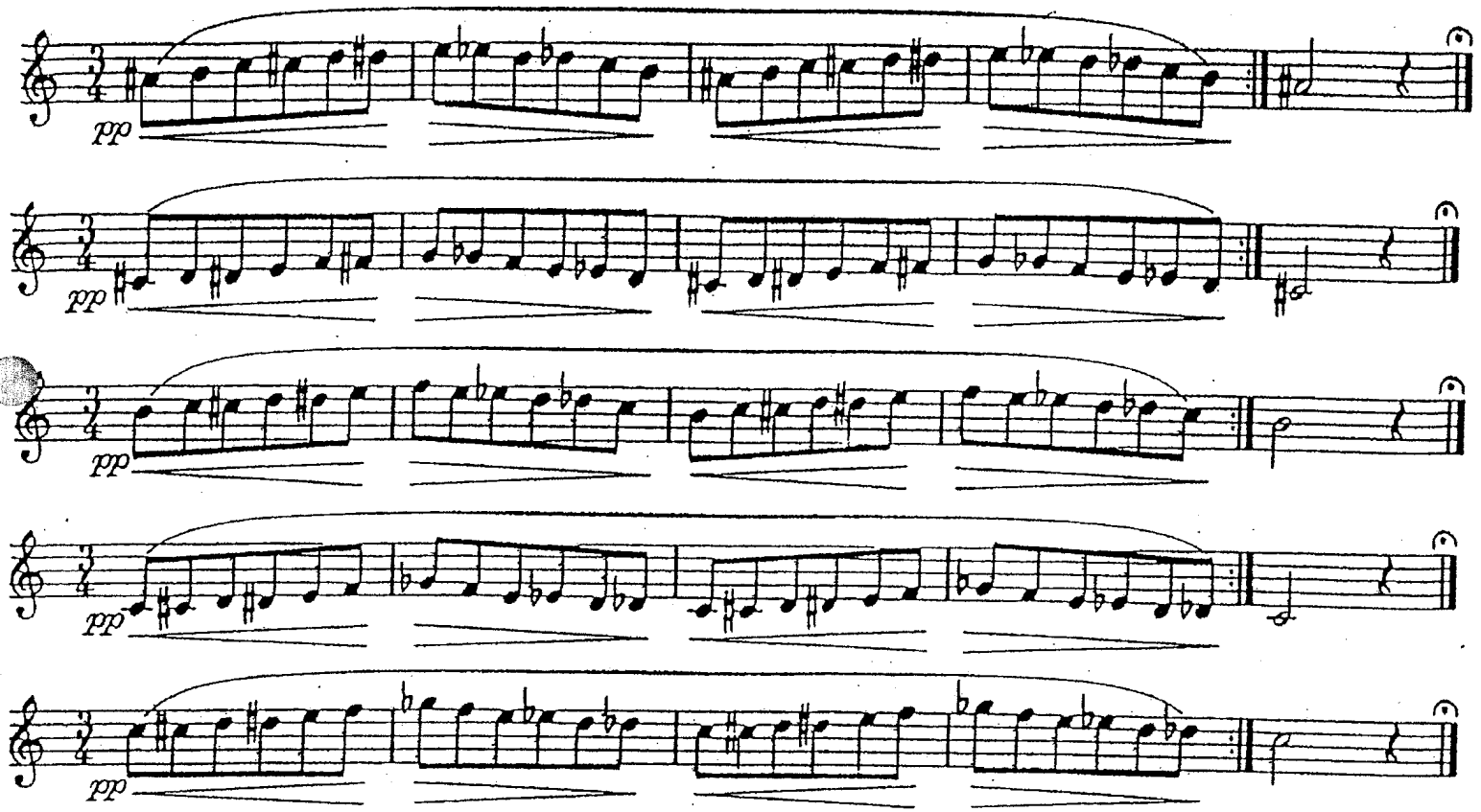
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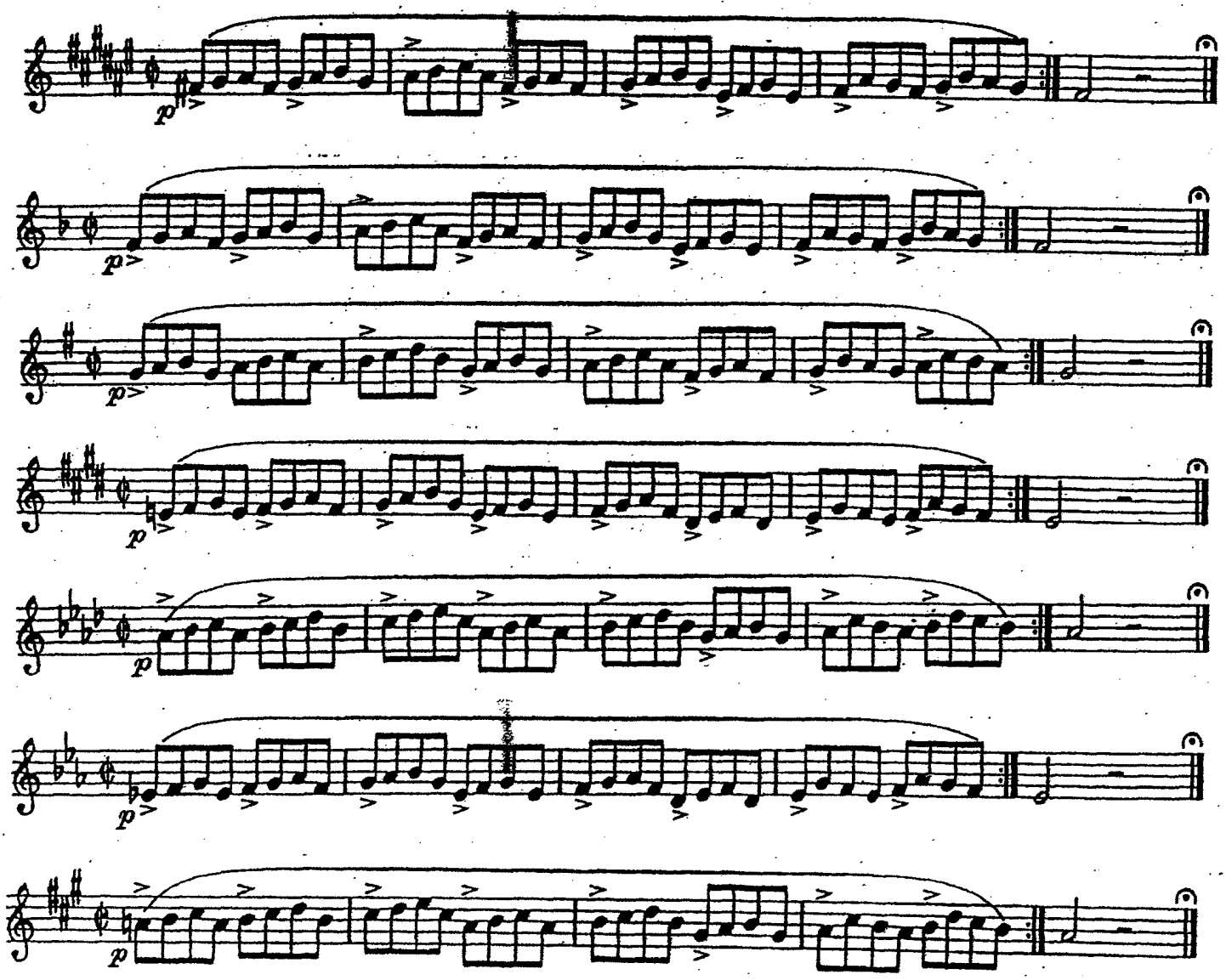
Clarke Studies

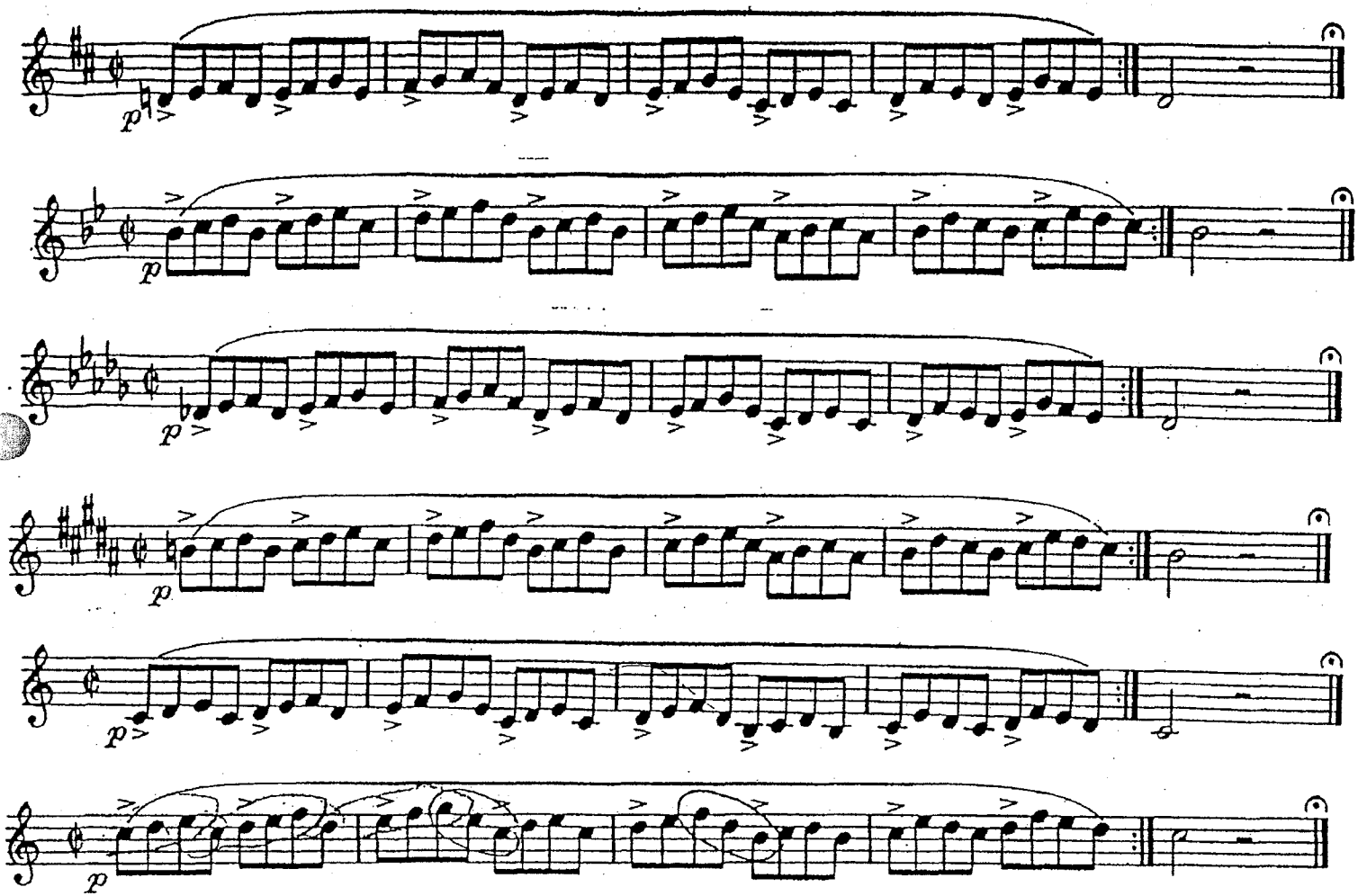
Selections from H.L. Clarke's
"Techinical Studies"

Second Study

Evenness of finger technique and a good sound are most important- keep pattern rhythmically even and hit the center of each pitch at all times.
Apply various articlulation patterns.
Work for speed and smoothness, like a good clarinetist or pianist.

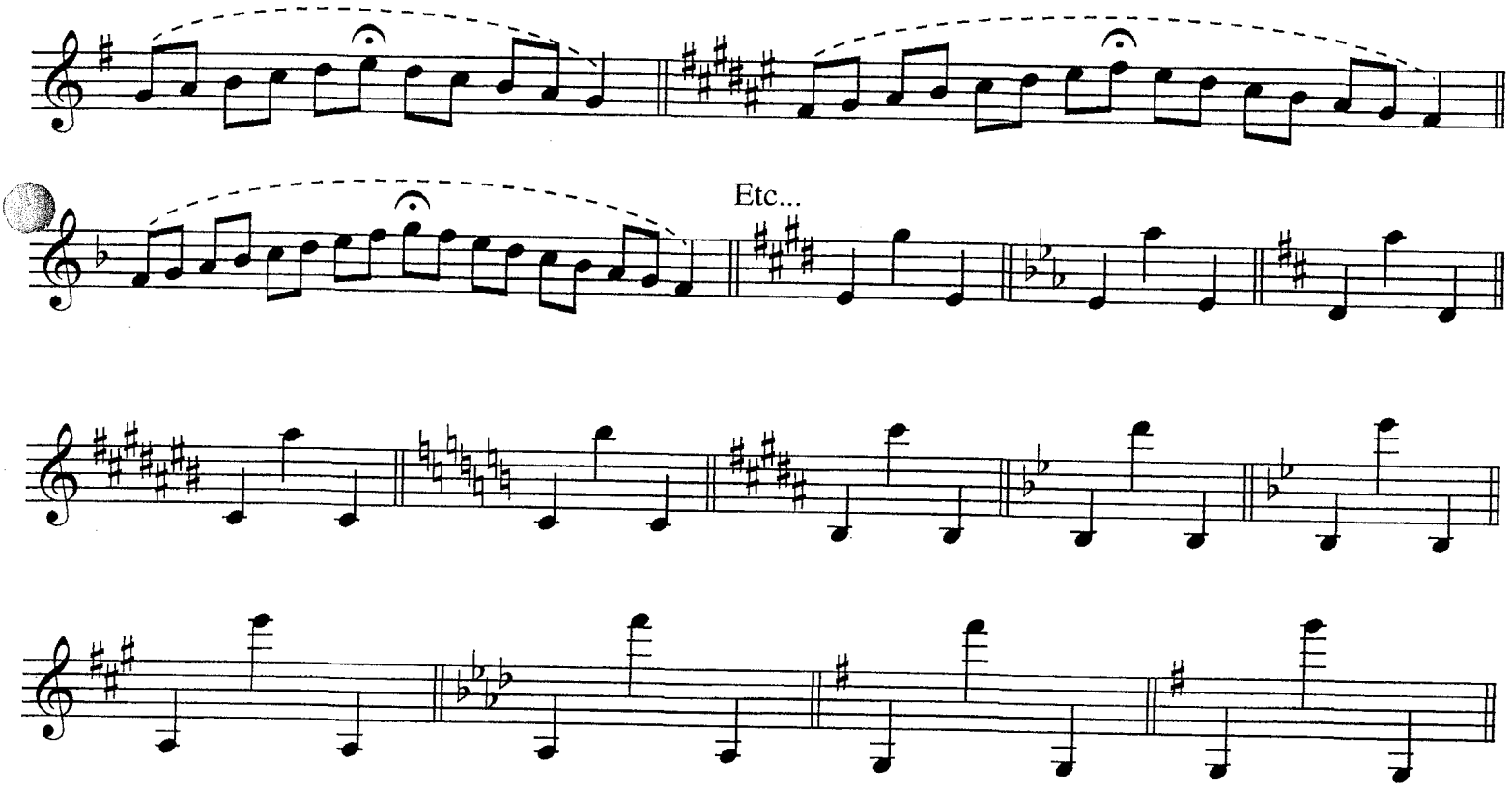


OVER



Expanding Scale Study

Using the major key of the lower note, play to the top note and back down.
Start at a moderate volume and crescendo slightly as you go up.
Slur or tongue at your discretion.

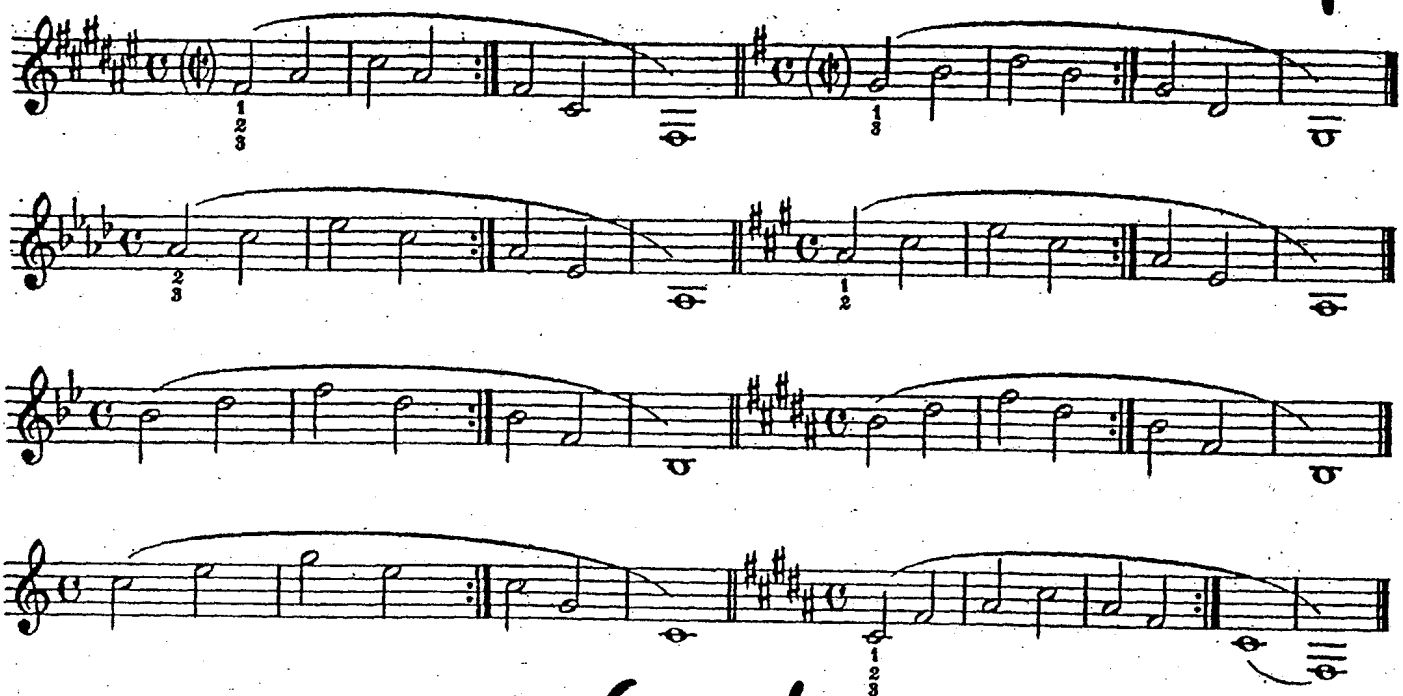


Flexibility Studies II

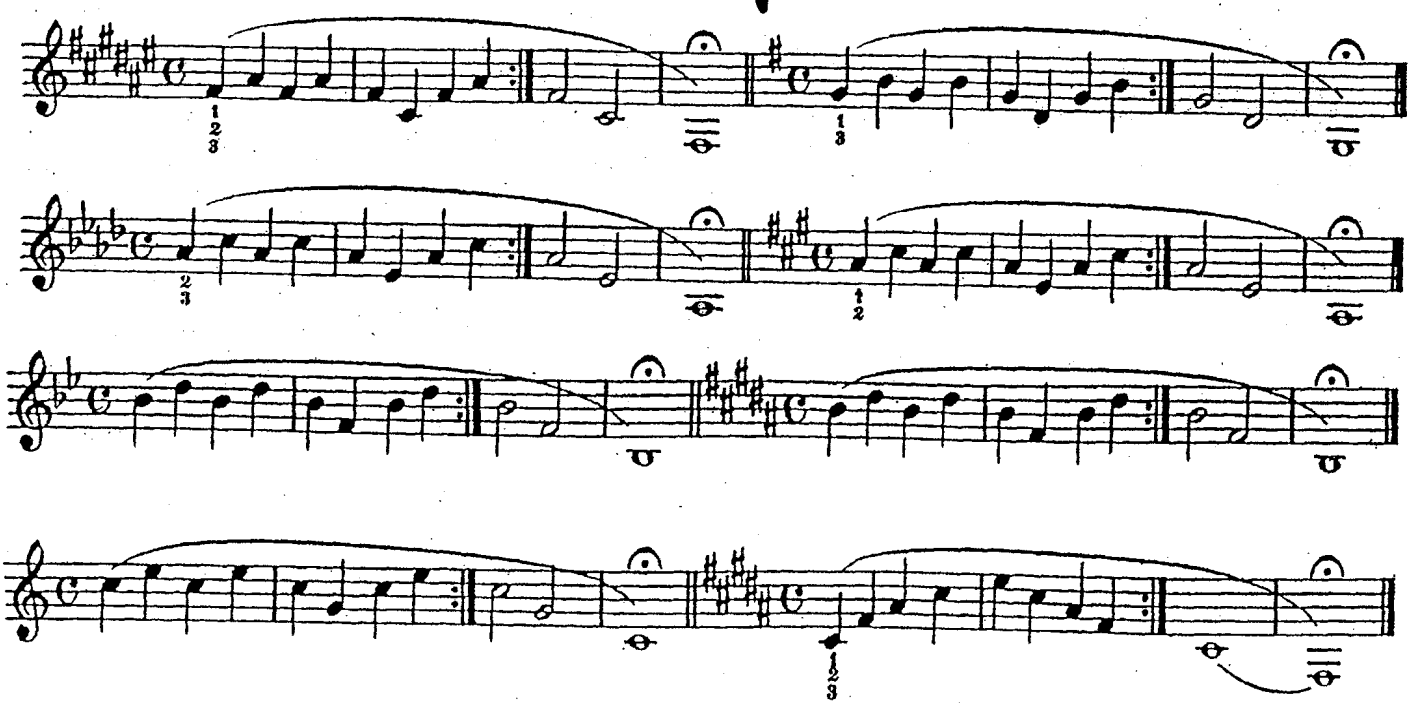
Selections from Earl Irons'
"Twenty-Seven Groups of Exercises"

Should be played with a steady pulse and as many times in one breath as possbile.
Find the center of each pitch- don't allow yourself to cheat notes for the sake of speed.

Group 5

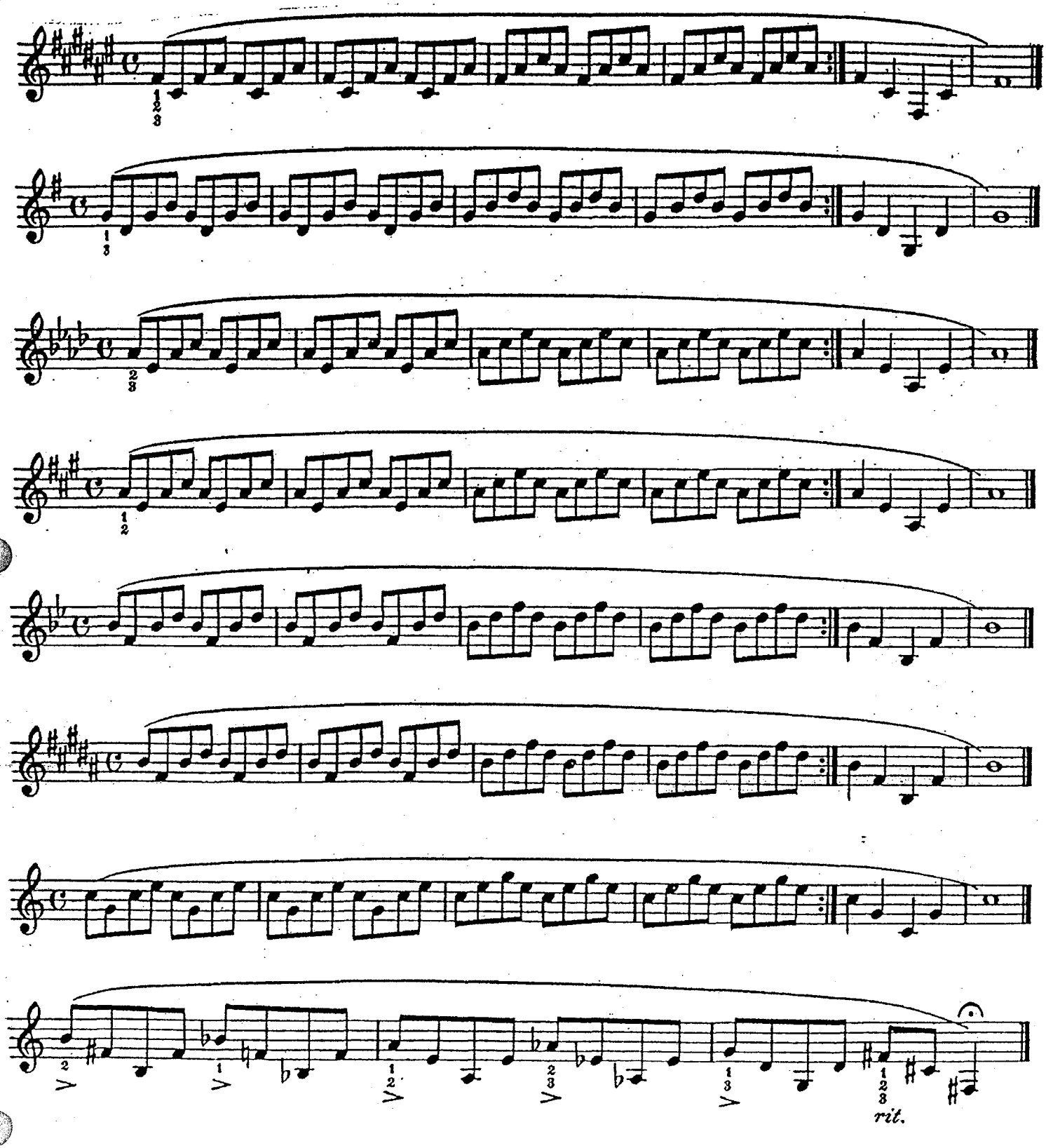


Group 6

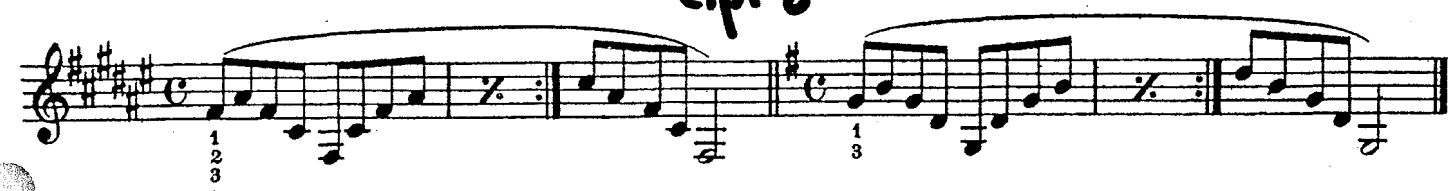


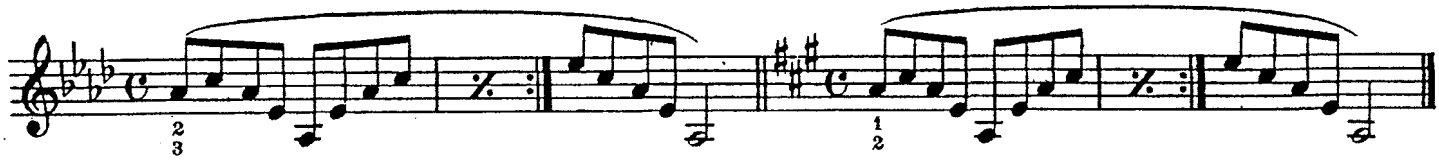
OVER

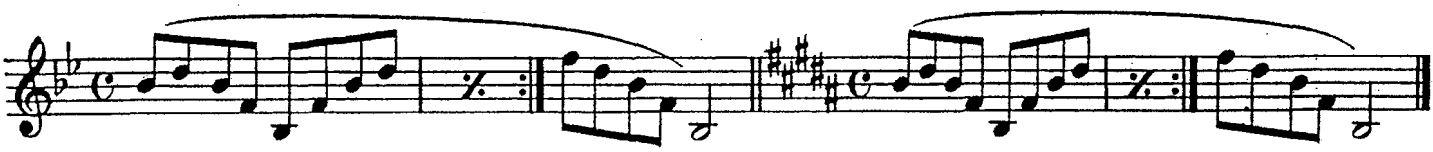
Group 7

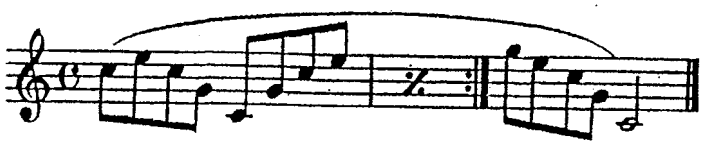


Gp. 8

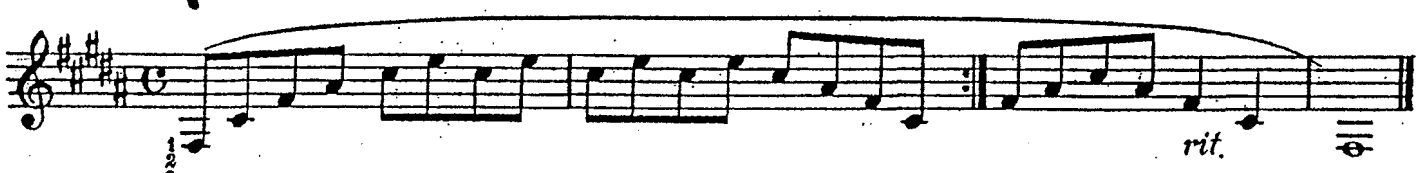


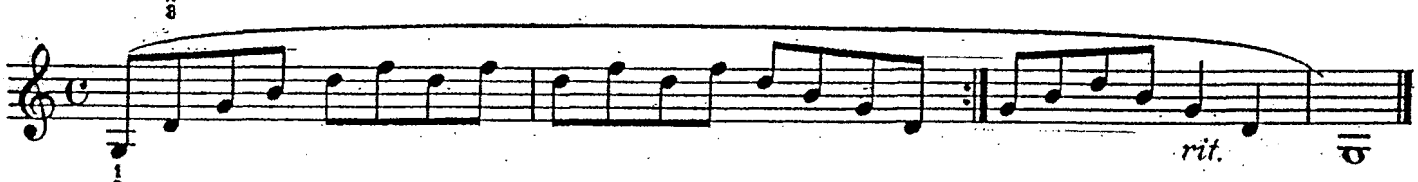


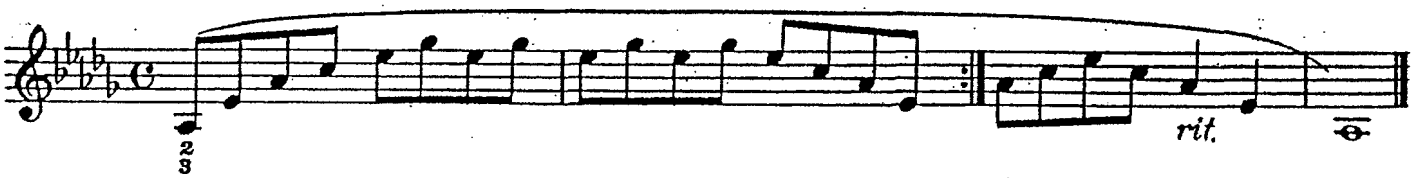


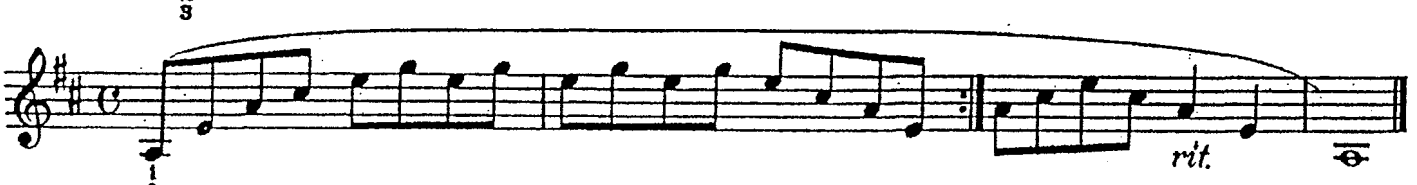


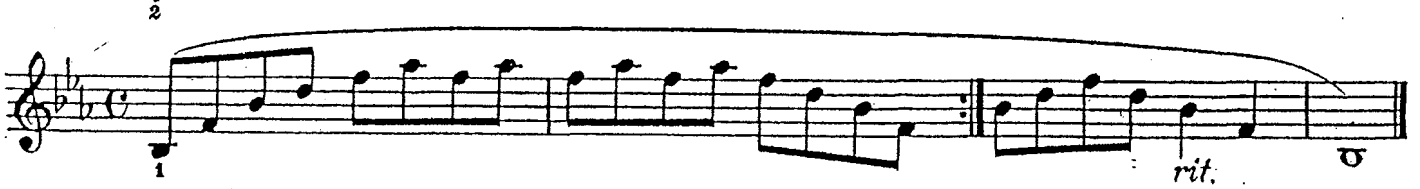
Group 11

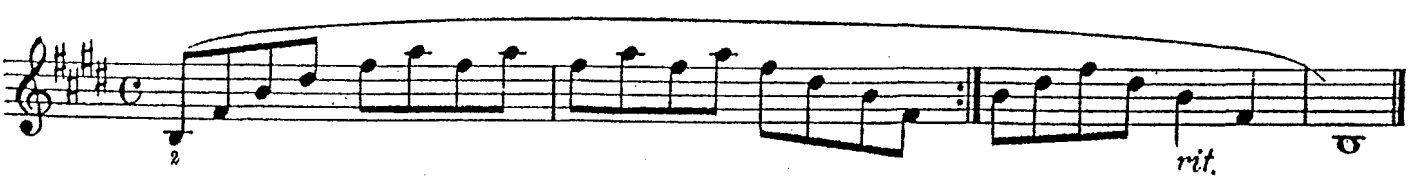


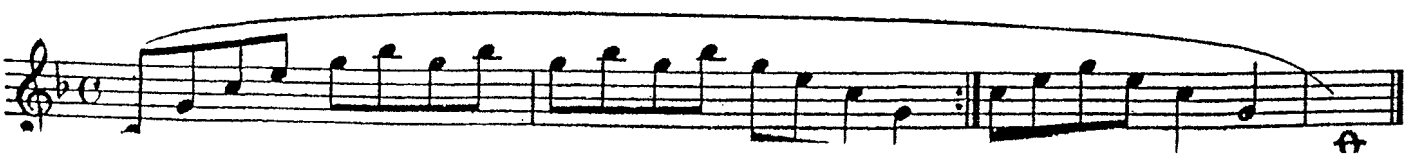




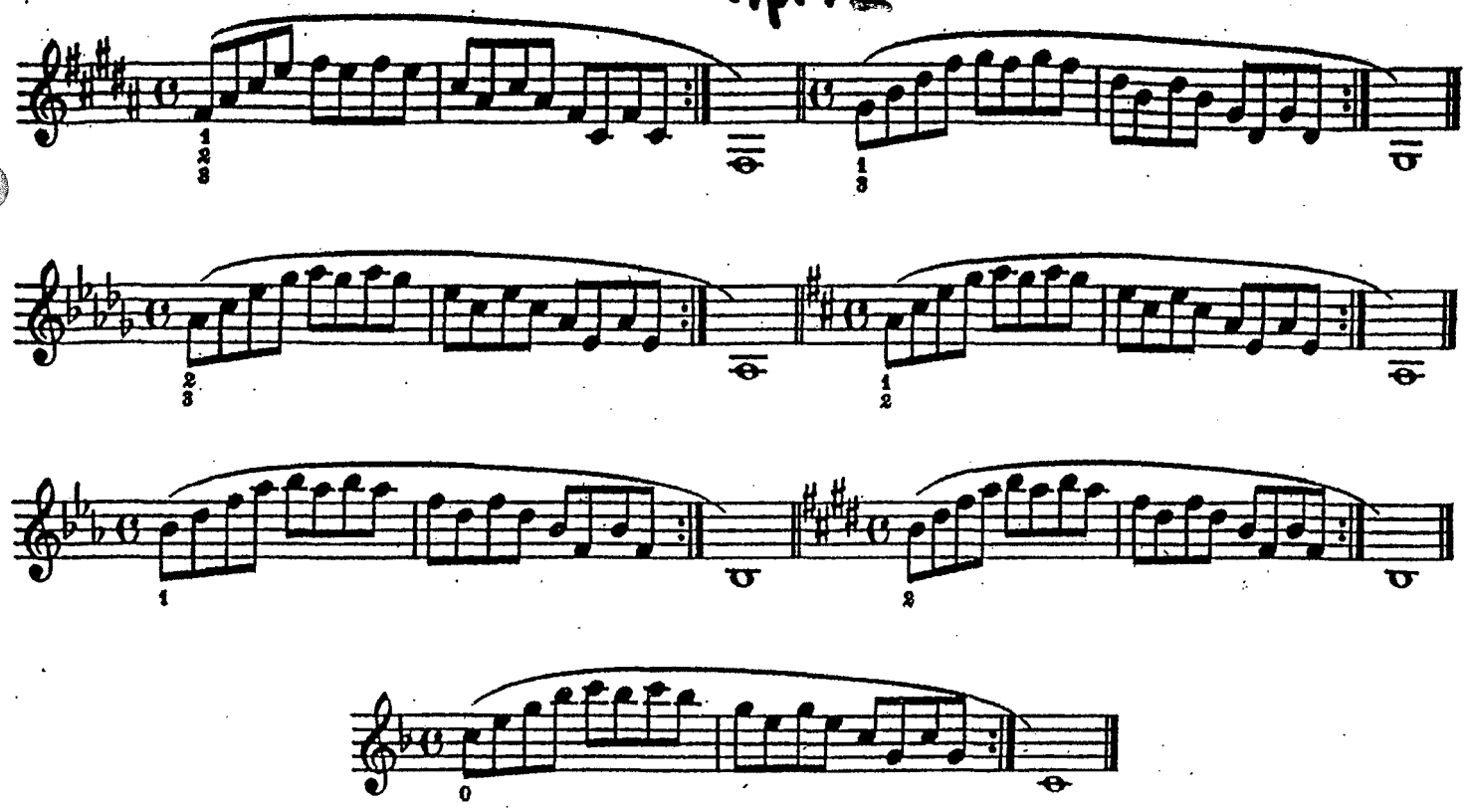




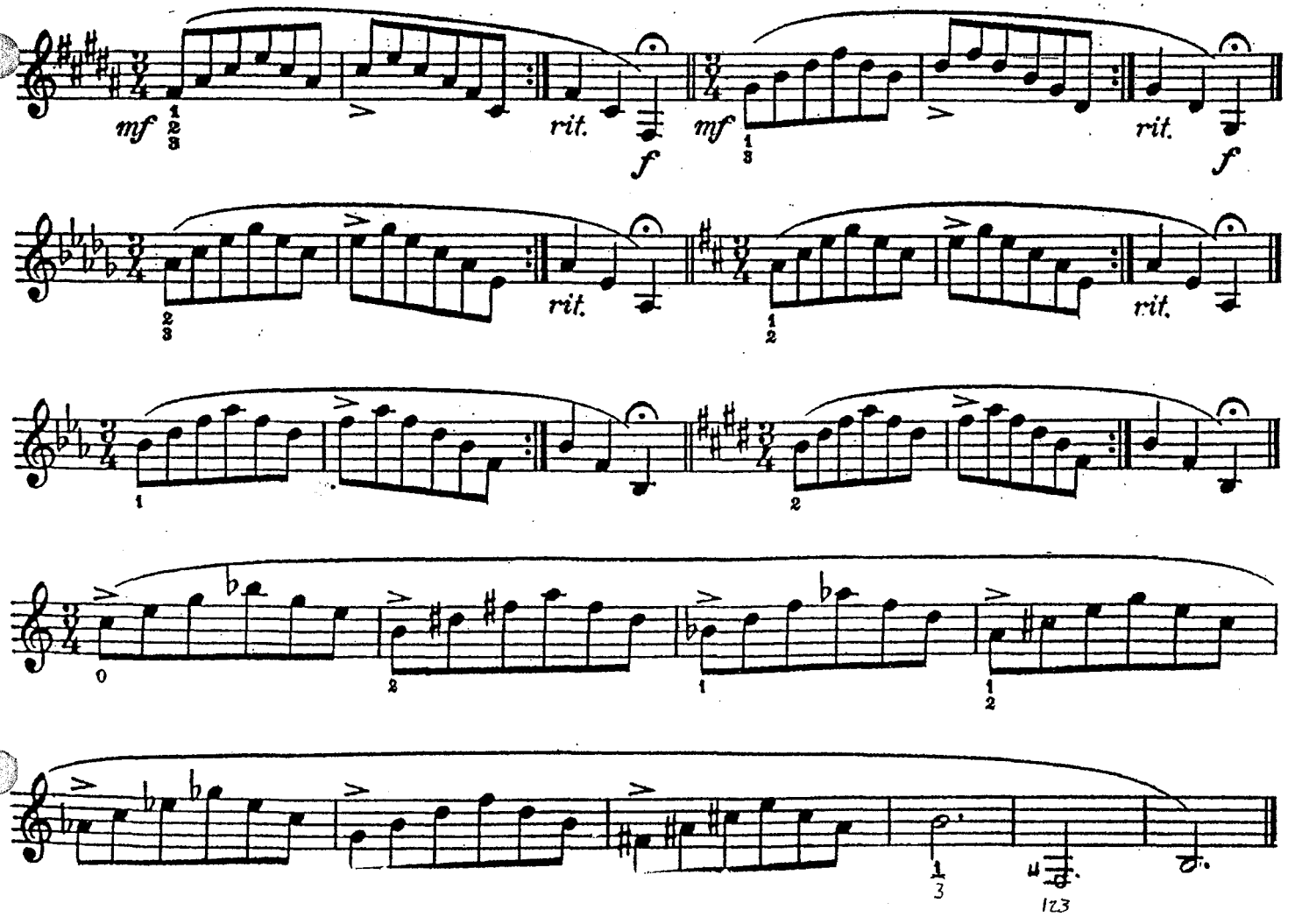




Gp. 12



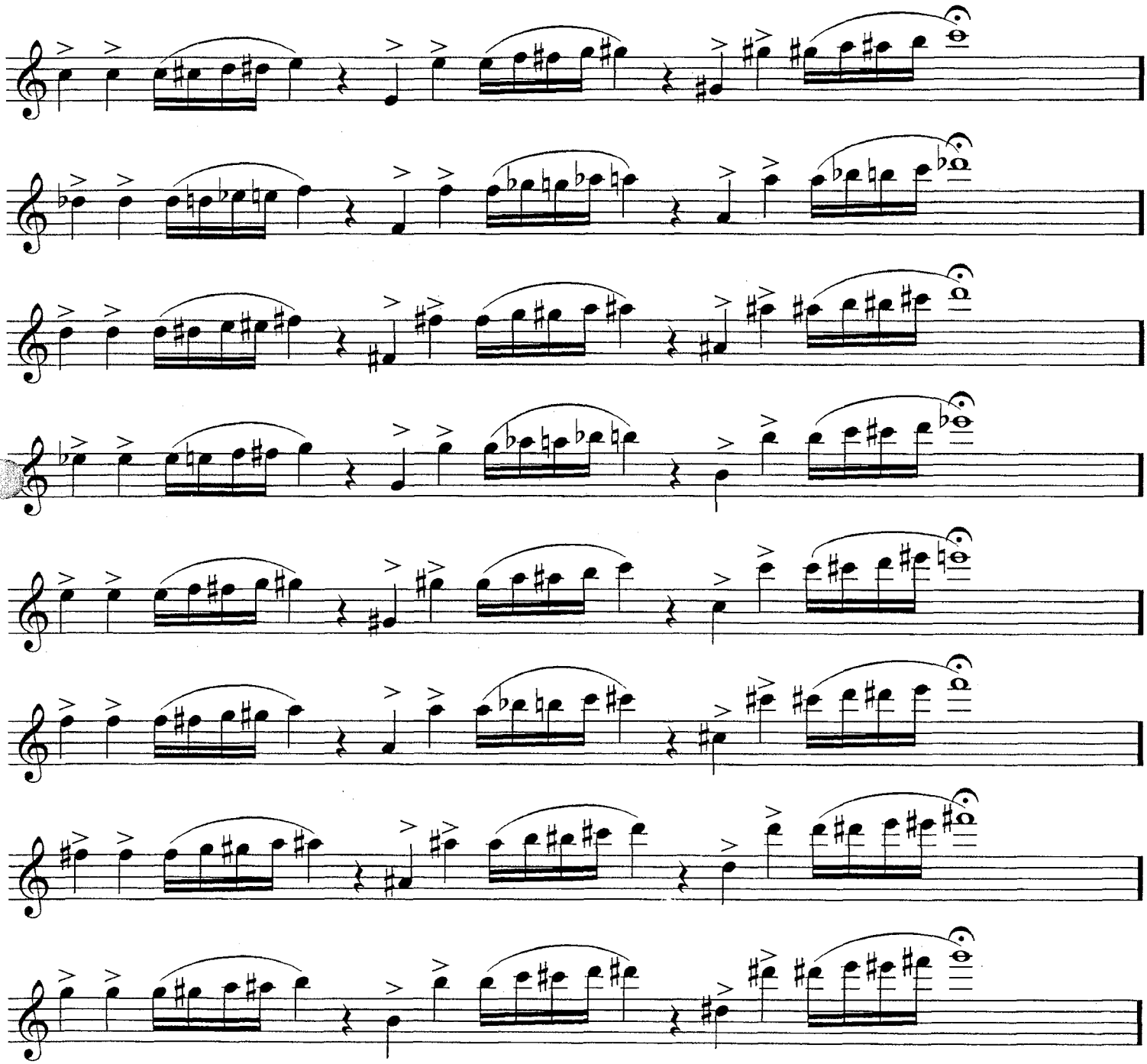
Group 13



OVER

Range Study

Use a firm attack on the quarter-notes and crescendo slightly through the sixteenths.
Variation - try a glissando on the octave leap to "rip" up to the second quarter-note.

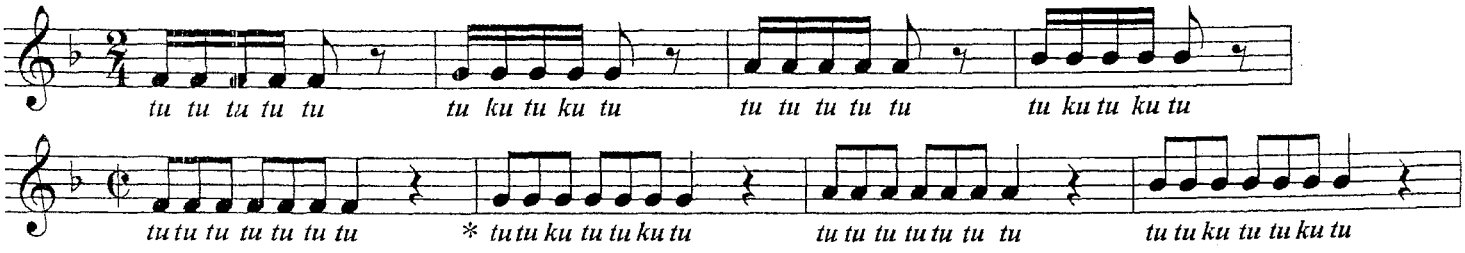


Continue as high as possible.

Multiple Tonquing

From Arban's
"Complete Conservatory Method"

Your double- and triple-tonguing should sound like a fast single-tongue - all attacks must be crisp and even. At a moderate tempo, play the first measure single-tongued, the next multiple-tongued, and alternate:

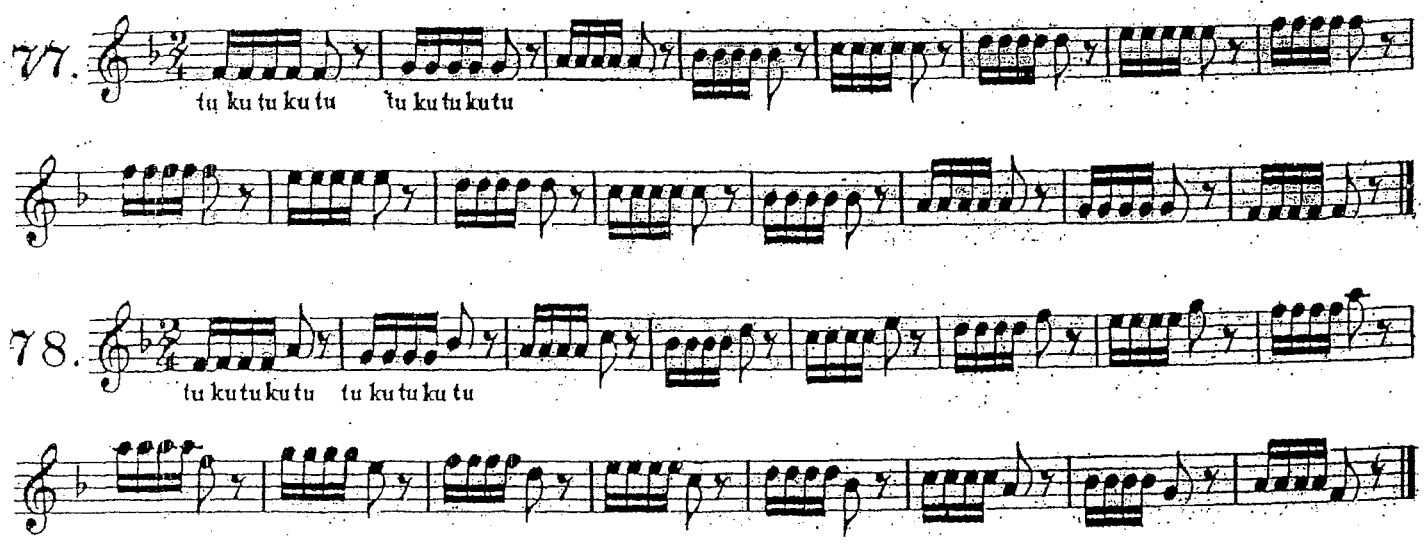


Apply this articulation practice to the first three or four exercises in the double- and triple-tongue studies that follow. Work to add speed only after your "k" becomes *similar* to your "t." Practicing this way in the beginning will ensure a proper attack and airflow, and also eliminate the gap between your fastest single-tonguing and your slowest double- or triple-tonguing.

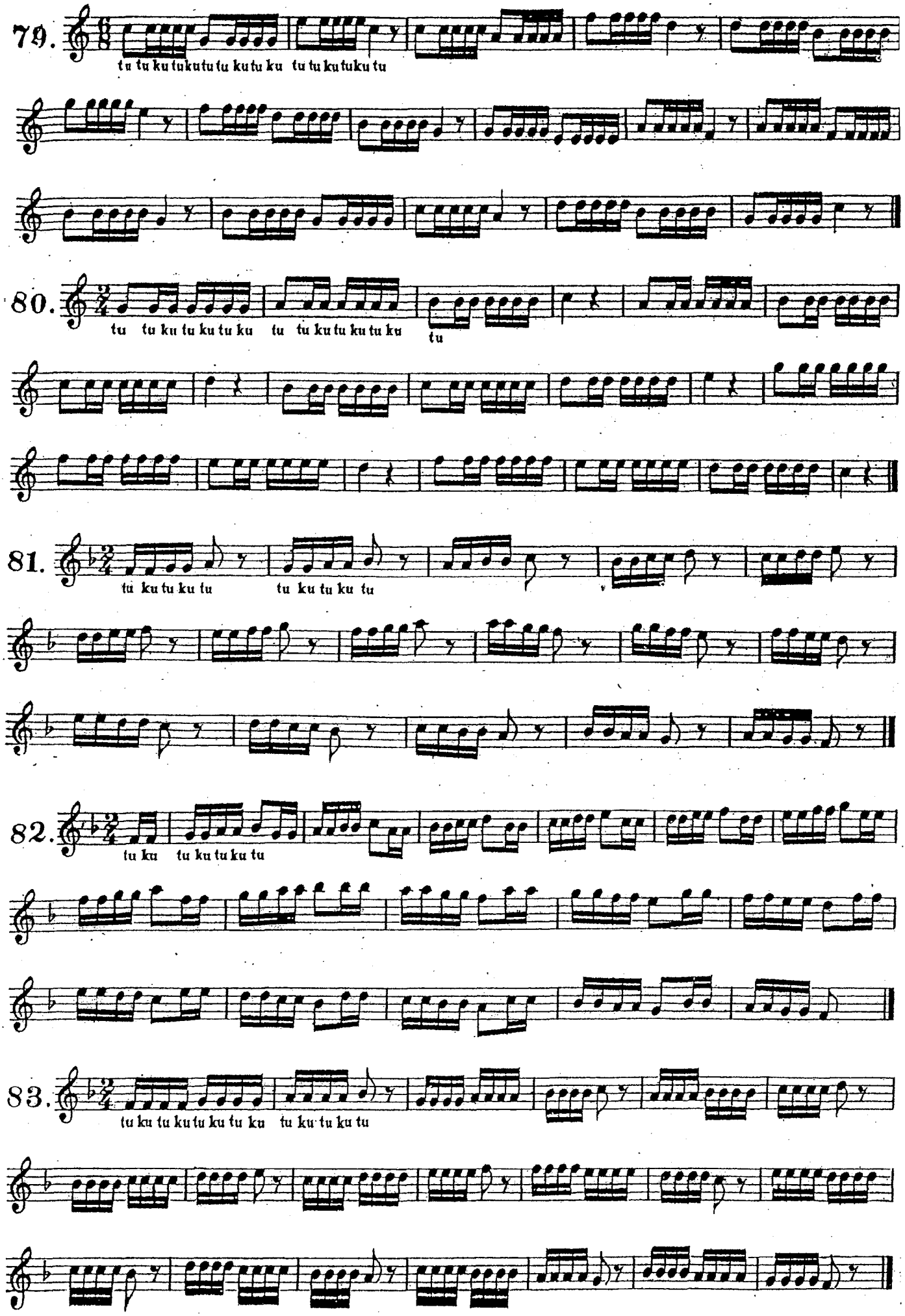
There are differing opinions on which syllable is best: tu, du, tah, dah, tee, etc. However, I feel "tu" keeps the attack crisp and suits the shape of the embouchure and oral cavity best while playing. Your goal is even, secure, and crisp articulation, regardless of which syllable you prefer.

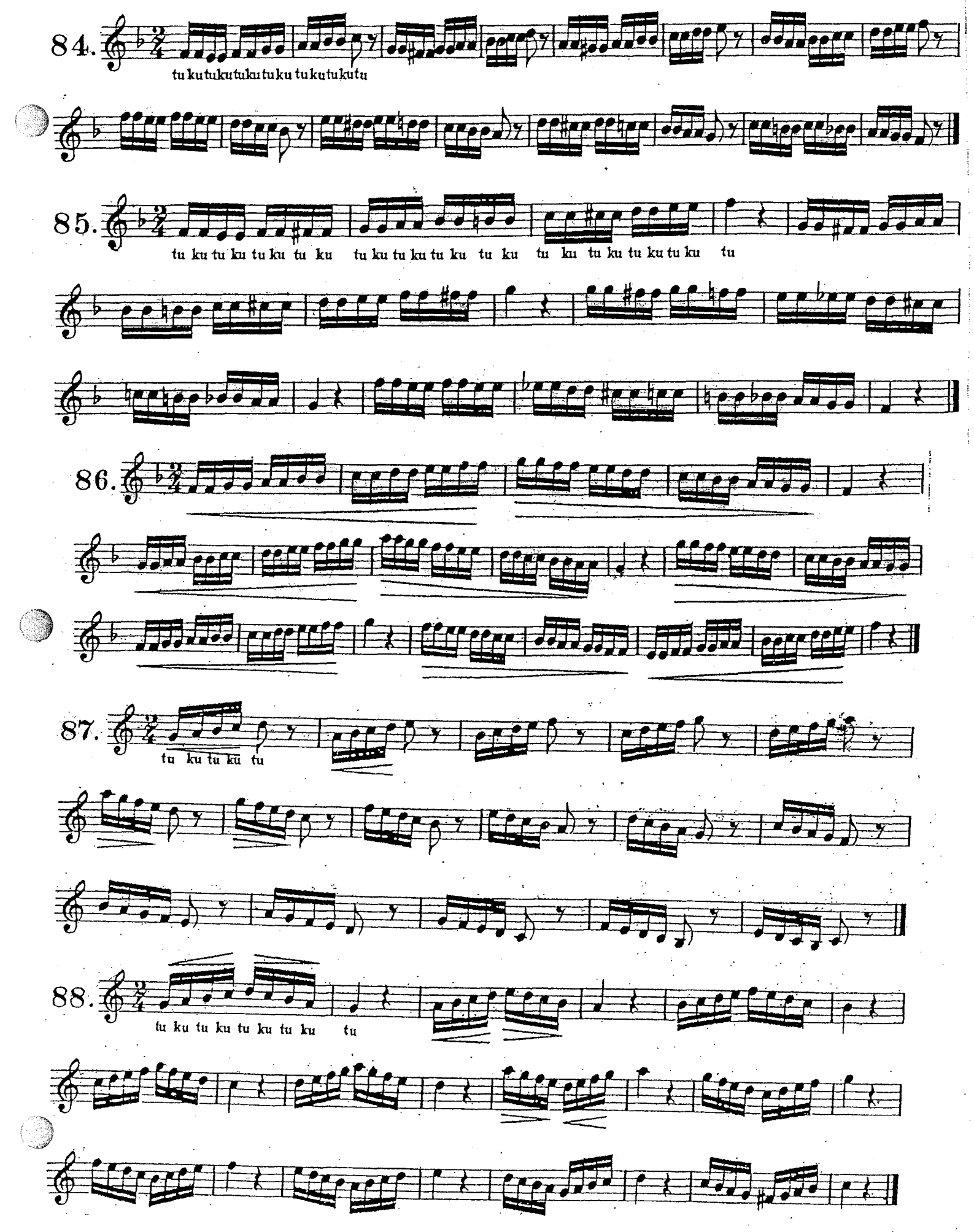
* There are two common types of triple-tonguing- "tu tu ku" and "tu ku tu." While most players find one easier than the other, each is useful in certain passages and so *both should be mastered equally.* A third type (essentially a double-tongue with an accent on the second "ku"- "TU ku tu, KU tu ku") is seldom taught today but can be an excellent practice technique for securing control of the tongue.

Double Tonguing



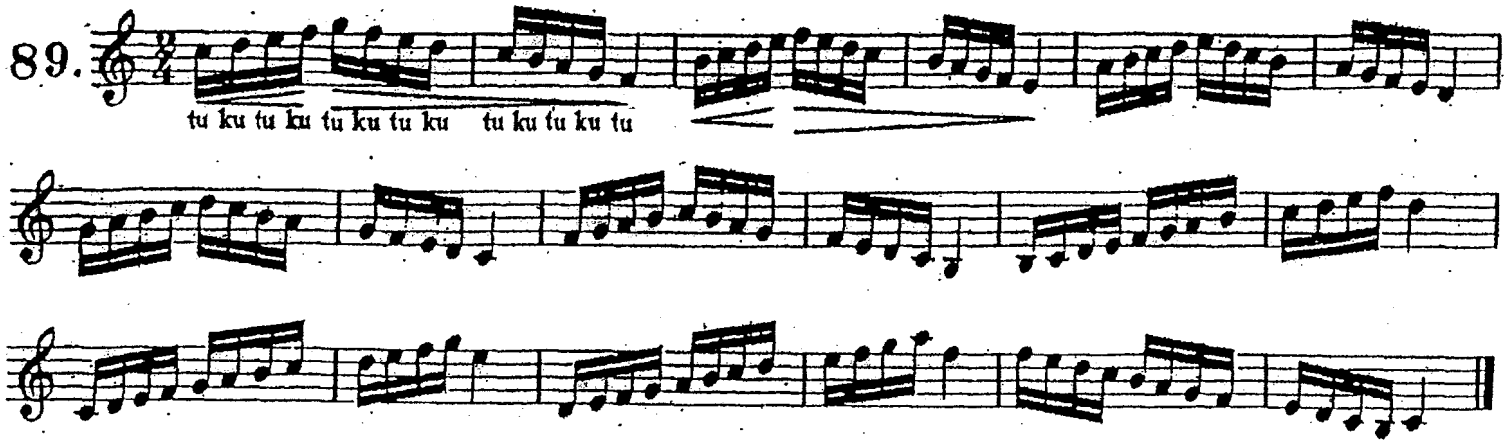
OVER


79.
tu tu ku tu ku tu tu ku tu ku tu tu ku tu ku tu
80.
tu tu ku tu ku tu ku tu tu ku tu ku tu ku tu
81.
tu ku tu ku tu tu ku tu ku tu
82.
tu ku tu ku tu ku tu
83.
tu ku tu ku tu ku tu ku tu ku tu ku tu


84.
tu ku tu ku tu ku tu ku tu ku tu ku tu
85.
tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu
86.
87.
tu ku tu ku tu
88.
tu ku tu ku tu ku tu ku tu

OVER

89.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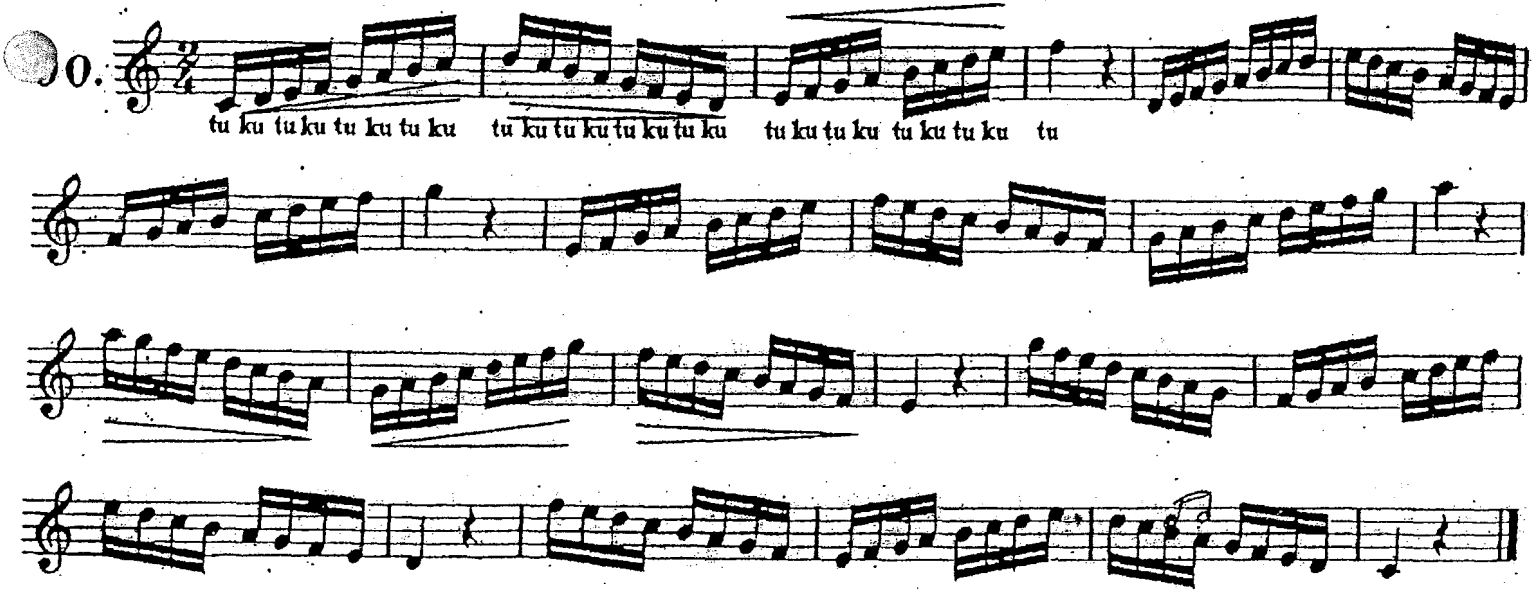
90.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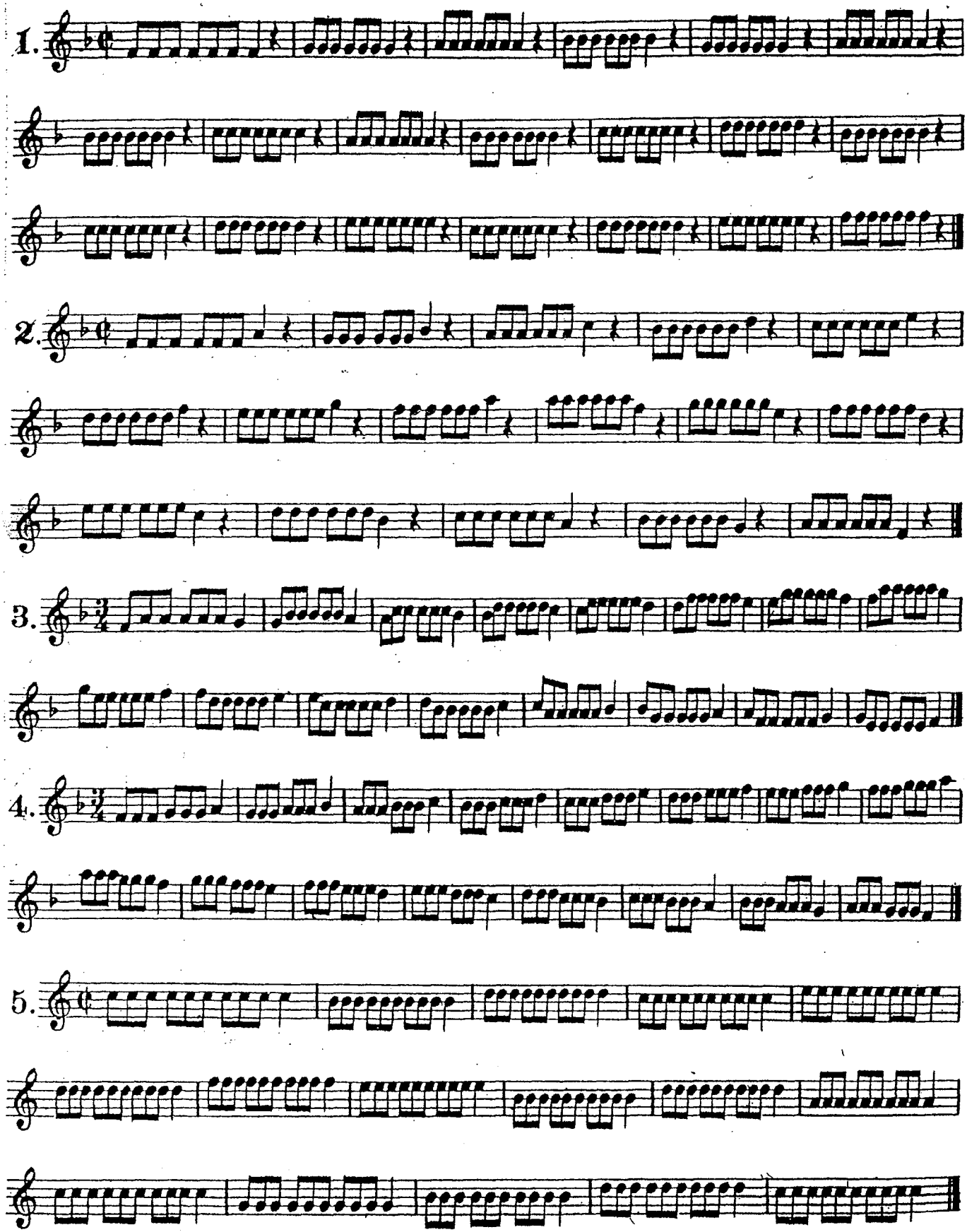
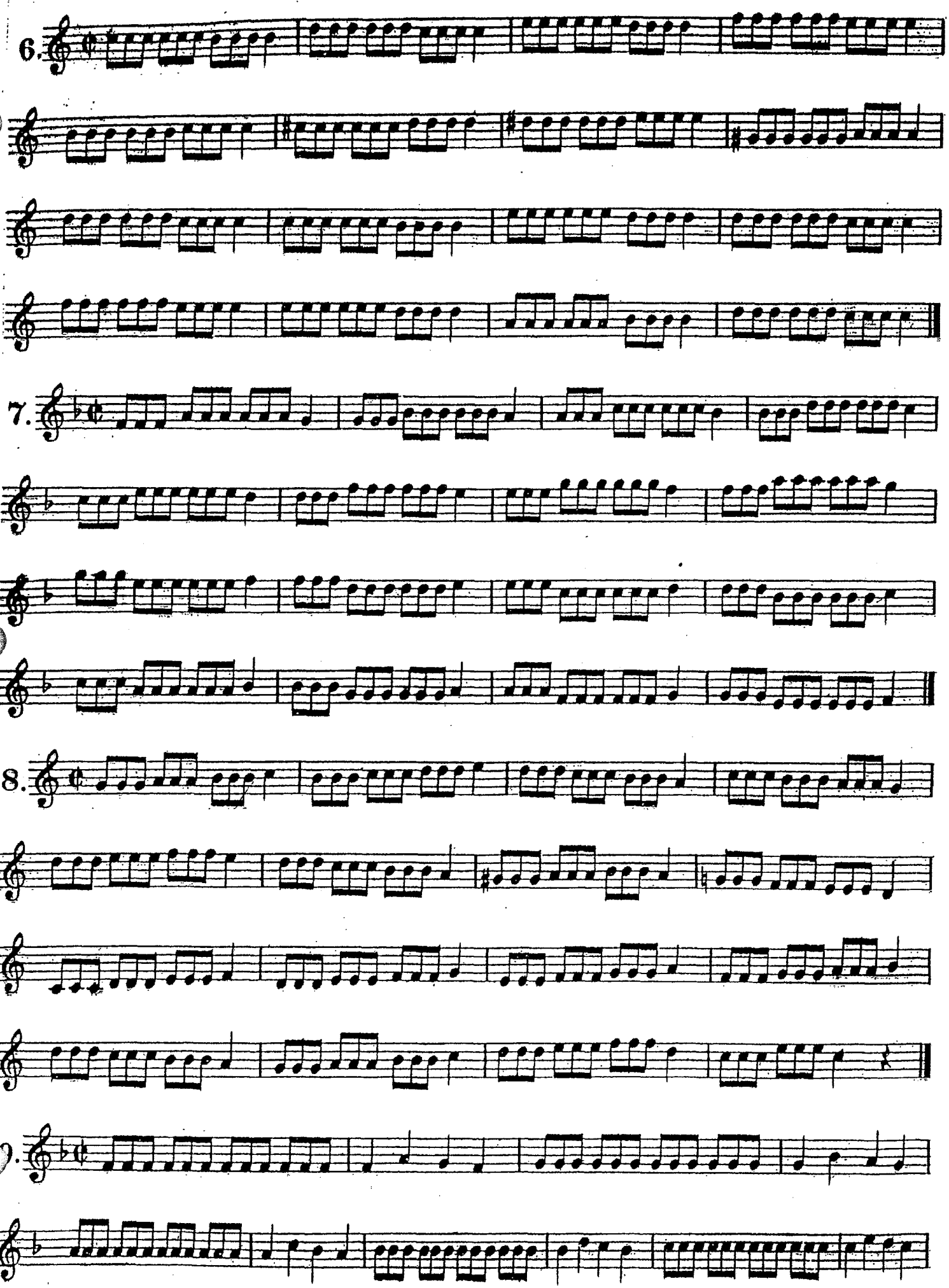
Triple Tonguing



OVER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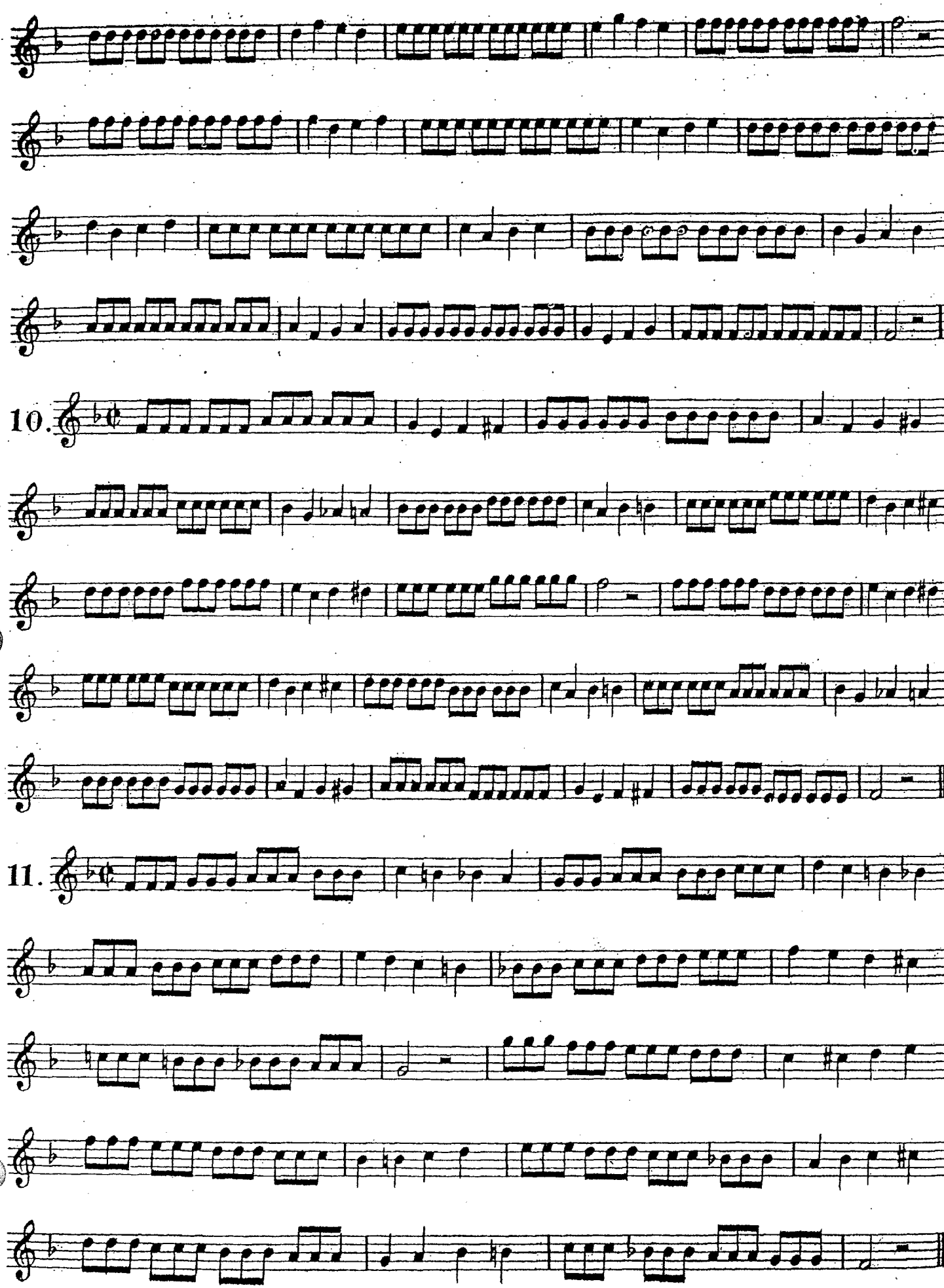
7.
8.
9.


10.
11.