

Adrián Nájera's Warm Up

agosto de 2018, para Innovatrombone

Los siguientes ejercicios tienen como propósito ayudar en el establecimiento de fundamentos de ejecución sólidos desde el inicio de nuestra jornada diaria, la cual puede incluir práctica individual, ensayos, clases y/o conciertos.

Es sumamente importante aclarar que estos ejercicios son únicamente el punto de partida de una rutina diaria mucho más profunda y extensa, la cual por motivos laborales y compromisos profesionales, debo de distribuir y balancear a lo largo del día e incluso la semana.

Como cualquier otro aspecto relacionado a la ejecución de nuestro instrumento, nuestro calentamiento debe encontrarse en constante renovación. Debemos mantenernos receptivos a intentar y adicionar nuevos ejercicios, al mismo tiempo que mantenemos una serie de ejercicios que nos darán consistencia y seguridad física y mental.

Debemos asegurarnos ante todo, que nuestro calentamiento nos hace tocar y sentir bien al término de este, sin importar cuales sean las sensaciones iniciales, especialmente en nuestros labios. Si nuestra boca se siente excelente desde la primer nota del calentamiento, es recomendable que aún así calentemos correctamente. Estos nos dará mucha consistencia y confidencialidad a la vez que nos ayudará a prevenir lesiones.

Previo a cada ejercicio encontrarán una pequeña leyenda que incluye información importante de cada ejercicio, la cual sirve como referencia pero también para tener una idea clara de lo que se busca desarrollar por medio de cada ejercicio.

Previo a estos ejercicios, realicé diariamente una serie de ejercicios de respiración muy básicos pero efectivos que espero compartir en una publicación futura.

Finalmente quisiera agregar que ningún calentamiento debe o puede ser definitivo ni aplicable a todos por igual. En la medida que avanzamos y mejoramos en la ejecución de nuestro instrumento debemos aprender también a discernir qué ejercicios y rutinas de estudio nos funcionan mejor y cuáles realmente nos ayudan a seguir creciendo.

Espero les sea útil y lo disfruten,

Adrián

“The trombone should be your sanctuary, your escape.”
Michael Mulcahy (Chicago Symphony Orchestra/NWU)

<u>Exercise Nr. 1</u>	<u>Purpose</u>	<u>Taken/Adapted from</u>	<u>Key point</u>
Long tones	To establish a healthy and relaxed air flow. To start warming up the facial muscles and setting up the corners of the mouth.	No surprises here: REMINGTON	Air attacks. No tonguing at the beginning of notes. Tip of tongue always in contact with lower teeth.

$\text{♩} = 52$

Repeat this last series down an 8ve.

<u>Exercise Nr. 2</u>	<u>Purpose</u>	<u>Taken/Adapted from</u>	<u>Key point</u>
Flowing 8-notes	To establish a more flexible and malleable air flow. Uninterrupted air stream across partials	Brass Gym/Clarke	No tonguing at the beginning of each series when possible. Heavy legato tonguing for the rest of the notes.

$\text{♩} = 82-88$

The musical score consists of 12 staves of eighth-note exercises. The first staff starts with a single eighth note followed by a bracketed group of eight eighth notes. This pattern repeats three times in a row. The second staff starts with a single eighth note followed by a bracketed group of eight eighth notes. This pattern repeats three times in a row. The third staff starts with a single eighth note followed by a bracketed group of eight eighth notes. This pattern repeats three times in a row. The fourth staff starts with a single eighth note followed by a bracketed group of eight eighth notes. This pattern repeats three times in a row. The fifth staff starts with a single eighth note followed by a bracketed group of eight eighth notes. This pattern repeats three times in a row. The sixth staff starts with a single eighth note followed by a bracketed group of eight eighth notes. This pattern repeats three times in a row. The seventh staff starts with a single eighth note followed by a bracketed group of eight eighth notes. This pattern repeats three times in a row. The eighth staff starts with a single eighth note followed by a bracketed group of eight eighth notes. This pattern repeats three times in a row. The ninth staff starts with a single eighth note followed by a bracketed group of eight eighth notes. This pattern repeats three times in a row. The tenth staff starts with a single eighth note followed by a bracketed group of eight eighth notes. This pattern repeats three times in a row. The eleventh staff starts with a single eighth note followed by a bracketed group of eight eighth notes. This pattern repeats three times in a row. The twelfth staff starts with a single eighth note followed by a bracketed group of eight eighth notes. This pattern repeats three times in a row. The score is in bass clef, 3/4 time, and has a tempo of 82-88 BPM.

<u>Exercise Nr. 3</u>	<u>Purpose</u>	<u>Taken/Adapted from</u>	<u>Key point</u>
Soft tonguing scales	To establish a light touch of your tongue to help the start of the notes. To improve intonation and awareness of whole/half step relations.	Brass Gym/Friedman	Go for the less forced dynamic possible. Do not force the sound, concentrate on your airstream. Choose a different tonic every month/week/day. Tip of tongue always returning to be in contact with lower teeth.

$\text{♩} = 76$

Major

Natural minor

Harmonic minor

Melodic minor

Octatonic

Whole tones

Rest for 5 minutes

<u>Exercise Nr. 4</u>	<u>Purpose</u>	<u>Taken/Adapted from</u>	<u>Key point</u>
Flexibility	To establish a well connected sound on wider intervals. To even the sound and changes across partials.	Schlossberg/Hawes/ Pardo	Sing, sing, sing! No tonging at the beginnig of every series when possible.

$\text{♩} = 72-88$

The musical score consists of eight staves of bassoon music. Each staff begins with a bass clef, a '4' for the time signature, and a key signature. The first staff starts in B-flat major. The second staff starts in A major. The third staff starts in G major. The fourth staff starts in F major. The fifth staff starts in E major. The sixth staff starts in D major. The seventh staff starts in C major. The eighth staff starts in B-flat major. Measures are connected by long horizontal dashes, and each measure is preceded by a short vertical bar line. Measures are grouped by large curved brackets above the notes.

<u>Exercise Nr. 5</u>	<u>Purpose</u>	<u>Taken/Adapted from</u>	<u>Key point</u>
Tonguing	To establish a fast and agile tongue capable of articulating without interrupting the airflow. To help getting clean attacks.	Remington/Arban	Include any pattern found on the music you are performing that day. Think <i>dah dah</i> for 16-notes

 = 110-120

Major



Harmonic minor





Octatonic



Whole tones





<u>Exercise Nr. 6</u>	<u>Purpose</u>	<u>Taken/Adapted from</u>	<u>Key point</u>
Heavy tonguing	To blow the tongue out of the way. To recover the circulation of blood through your lips.	Hilgers	Strive for intonation while singing the heavy articulated pattern.

$\bullet = 72-84$

The sheet music displays five staves of musical notation for a bass instrument. The key signature is B-flat major. The time signature is 12/8. The tempo is marked as 72-84. The music consists of eighth-note patterns. Each staff begins with a descending eighth note followed by a series of eighth-note pairs. The first four staves end with a single eighth note, while the fifth staff ends with a half note. The patterns involve heavy tonguing, indicated by downward arrows under the notes.

If you practice, you get better.

If you get better, you play with better players.

If you play with better players, you play better music.

If you play better music, you have more fun.

If you have fun, you want to practice more.

If you practice more, you get better...

Doug Yeo (Boston Symphony Orchestra-retired/ASU)