

Pollard Warm-Up/Daily Routine

*Before I pick up the horn each day, I do some upper body stretches and breathing exercises. I want to make sure that my intercostal muscles are stretched out. I then gently buzz my mouthpiece-something mindful, like a tune or slur. I recommend the breathing exercises at the back of "A Singing Approach to the Trombone" by Charles G. Vernon.

*I start each playing day with long tones on the horn. I feel that long tones give a trombonist a chance to think about relaxed breathing, sound quality and intonation. I use a "toe" articulation on the first note and a "dah" articulation on the second note. Sometimes I gliss from the first note to the next.

*I always take slow, rhythmic breaths in the warm-up. *Breath bottom-top-bowling ball in bottom* I try to never hurry through my warm-up and take my time after the fermatas. I concentrate on being relaxed during these long and throughout my warm-up. I play with a full but not loud dynamic. I listen to my body and rest when my body tells me to rest.

*I tune my bass trombone to F, G flat, and D together.

*I think that a tuner and metronome are very helpful during the warm-up. During my warm up, if I am not happy with my sound, I buzz the mouthpiece.

♩ = 60 - play the excerpts with same focus as audition. Imagine the environment



Take your time when playing these long tones. Take slow deep breaths and make sure that the sound remains even. Connect the notes with air. Imagine that it is the energy of your air that is moving your slide. *- Sometimes gliss! - Sometimes*



At this point, I will play #6 from "A Singing Approach to the Trombone" by Charles G. Vernon

♩ = 60



Sometimes in eighths, sometimes in sixteenths

etc... from first to seventh position



etc...from first to seventh position



sometimes 16th triplets

etc...from first to seventh position



then 7 to 1

etc...from first to seventh position

At this point in my routine, I will play a middle register excerpt. These include Rhenish, Brahms 1, Das Rheingold (soft), etc...



etc...from first to seventh position

On low register arpeggios, I make sure that the sound is even with no notes sticking out and intonation. After playing low arpeggios, I will do #49-52 from "A Singing Approach to the Trombone" by Charles G Vernon. I make sure that I am taking a big breath. I play many of the exercises in Mr. Vernon's book, At this point in my routine, I will play a low excerpt. These include Das Rheingold, Othello, etc...



then then

etc... to seventh position

I play my high-register arpeggios starting with B major because it is an important key for bass trombone. It is really important to stay relaxed and use your air as you start warming up the high register. Only work as much as you need. No extra physical work. Lips should come forward, appature smaller and blow down. After playing high arpeggios, I will play #49-52, 8va from "A Singing Approach to the Trombone" by Charles G. Vernon. like a bird's foot



This exercise helps practice the slurs and leaps required for many bass trombone excerpts.

- anchor mouthpiece on bottom lip and focus on that spot when moving into the high register
- put your finger on the anchor spot, blow on that spot, mentally focus on that spot

I do multiple octave arpeggios so that I can work on playing in different registers with the same sound. Concentrate on letting your air do the work and stay as relaxed as possible.

-breath where needed

At this point in my routine, I will play an excerpt that is high. These include Franck Symphony in D minor, Hary Janos, etc....

I do this exercise alternating between sharp keys and flat keys each day. I also do it in different extreme registers.

I will also do the last page of the Kopprasch Tuba Book Volume 1, #60 A and B, then #60 A in tenor clef. I will vary the volume, tempo and volume from day to day.

Some days I will play major or minor scales. I do scales at 60, staccatto up and then legato down, in multiple octaves. I will also use double and triple tongue.

At this point in my routine, I will play an excerpt that is rhythm/articulation oriented. These include Creation, Hungarian March, La Gaza Ladra, William Tell, Fountains of Rome, etc....

I play this exercise on many notes in many registers. I do this exercise to practice the extreme dynamic command that is required of a professional trombone player. -tongue & no tongue

As written and 8vb, first through seventh position. Sometimes I do it with a trill on the high B flat.

These exercises are for flexibility. I also do it 8vb. I also do #46-51 from "Basic Routines" by Robert L. Marsteller to practice flexibility.



3 Octave Chromatic Scale

I do multiple octave chromatic scales to connect the different registers of the instrument using articulations.

*Roger Bobo has said that the things that will end the career of a brass player early are 1. stopping between the inhalation and the start of the note and 2. no balance between loud playing and soft playing. -orch / solo

*At the end of the printed routine here, I usually work from a couple of books. These books include Kopprasch, Grigoriev, Blazhevich and Bordogni. I try to play a Bordogni etude in several registers each day. This includes loco, 8vb, 2-8vb, Tenor clef and Tenor 8vb.

*I usually try to practice a solo each day. I am constantly working on a solo recital as a part of my daily routine.

*I leave time and chops to work on ensemble music.

Citations:

"A Singing Approach to the Trombone" by Charles G. Vernon, Atlanta Brass Society Press

"Melodious Etudes for Trombone, selected from Vocalises by Marco Bordogni"

by Johannes Rochut, Carl Fischer Publishing

"Low Register Etudes for Tuba" by Phil Snedecor, Robert King Publishing

"20 Etudes for Bass Trombone" by Lew Gillis, Southern Music Company

"60 Selected Studies for BB flat Tuba" by C. Kopprasch, Robert King Publishing

"24 Studies for Bass Trombone" by Boris Grigoriev, International Music Company

"78 Studies for Tuba" by Boris Grigoriev, Robert King Publishing

"70 Studies for Tuba" by Vladislav Blazhevich, Robert King Publishing

"Basic Routines for Trombone" by Robert Marsteller, Southern Music Company

"Advanced Etudes for Bass Trombone" by Tommy Pederson, Warner Bros. Publications