

Daily Study

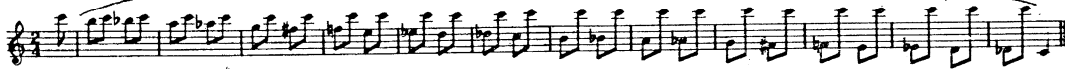
by James Pappoutsakis

For the majority of players a daily "warm up" preceding each day's more concentrated practice is of extreme value. Its duration and the material used is an individual matter and differs with each player according to his particular needs. The objectives of the warm-up, however, should be along the lines indicated below even though the material used may be different.




- I. A check on our basic "equipment," i.e. Lips, Fingers, Tongue, Breath Control, Intonation.
- II. A check on any weaknesses that are beginning to appear in our playing, i.e. loss in quality of tone, inflexibility of lips, unevenness of fingers, sluggishness of tongue, etc. in order to take the necessary corrective steps during the main part of our practice period.

It is important that the warm-up period be conducted in an easy, natural manner without resorting to force, distortion or exaggeration. Exercises used should be simple and suited to what we are trying to accomplish. Below is a sample warm-up period:

- I. *For strength of lips:* Easy long tones starting in the middle or low register and with not too great a change in dynamics. Gradually extend to the extremes of our range.
- II. *For flexibility of lips:* Slow interval studies such as the one shown below and starting on various notes.



The reverse of the above. Start on a low note and make an ascending progression. Slow octaves, both ascending and descending, with gradually increasing speed.

- III. *Tonguing:* Scales in the most commonly used types of stroke,  (portamento or loured),  (martele or accented)  (staccato). Double tonguing and triple

tonguing in chromatic scales.

Attacks: Individual notes widely separated to insure that the start of the note is not late or sluggish and that it is not "explosive." It should be no more prominent than the tone of the note it starts.

- IV. *Fingers:* The objective should be evenness effortlessness rather than extreme speed. Let the entire arm from the shoulders down to the fingers be completely relaxed. Play "five finger" exercises at a slow enough speed to insure evenness and ease, then *double* the speed maintaining the same relaxed feeling, as follows:

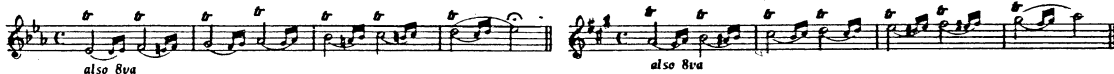


to be played in all keys and registers

The following pattern is excellent for strengthening certain weak combinations of fingerings. It is sometimes referred to as the "whole-tone, half-tone exercise," and may be started on any note.



Trills in scale form with terminations:



- V. *Control of the "column of air."* Sustain notes at different levels without any *agitation* or *vibrato* and without change in dynamic. Remember that the important thing is how *steadily* we blow into the instrument and not how hard. Let the breathing be deep but *natural* without any tension or feeling of congestion. Play scales at an extremely slow speed, again without agitation or vibrato, making sure that there is no impulse in the tone when changing notes.
- VI. *Intonation.* Play simple intervals and chords slowly enough so that you can *anticipate* the pitch of each note *before* you play it. The secret of good intonation is *listening*. In time the ear becomes sensitive enough to detect the slightest imperfection in intonation.

As stated at the beginning of this Chapter it is not intended that the warm-up outlined above be followed exactly as indicated either as to order or material used. The player must determine for himself what aspects of his playing require the most attention on a particular day and stress those exercises most beneficial to his needs.