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Preface

Welcome to iWarmUp, a unique and fun approach to establishing a daily routine for trombone players. iWarmUp provides a platform for practicing fundamentals including long tones, lip slurs, articulation, high range, and low range. These routines are designed to be performed with accompaniment by the *iReal Pro* app, but you can also reap the benefits by simply playing the exercises with a good old-fashioned metronome.

iWarmUp is for students and professionals of all ability levels. Beginning students can play the easier exercises at a slower tempo and skip the hard ones, while the most advanced college students and professionals can challenge themselves appropriately with faster tempos on the more difficult excerpts. iWarmUp can also be used in a group setting. No jazz experience is needed in order to use iWarmUp. iWarmUp provides a change of pace for classical trombonists, while “hard core” jazzers will immediately recognize the method’s applicability to their craft.

Be creative and have fun! A daily routine need not imply monotony and boredom! Pick and choose from the excerpts that you enjoy and benefit from the most. Omit certain exercises of your choice if you are crunched for time on a given day. Mix and match from the different chapters. Improvise a chorus or two using the pitches in the exercise as a guide. Best of all, create your own custom iWarmUp chapter for that big solo you’ve got coming up on the next jazz band concert - and don’t forget to have fun!

Introduction

Dozens of books have been written to aid trombone players in establishing a daily routine to practice the fundamental aspects of playing a brass instrument. Most routines are based at least in part on some variation of the grandfather of them all: *The Remington Warm-up Studies*. *The Remington Studies* generally follow patterns based on the construction of the instrument itself. For instance, a lip slur pattern is established in first position and then continued by descending chromatically through the remaining six positions. This strategy creates a solid foundation and is the only way to truly understand how the instrument works and master the concept of the overtone series and slide/fingering patterns. However, this pattern-based approach is performed in a harmonic bubble, devoid of any musical context utilizing functional western harmony.

iWarmUp seeks to fill this void by presenting a series of warm-up routines performed within the context of standard chord progressions. iWarmUp allows you to multi-task while covering all the standard warm-up/daily routine necessities.

iWarmUp users will simultaneously work on:

1. Intonation: iReal Pro provides a pitch reference.
2. Time: the iReal Pro rhythm section insures a thoughtful rhythmic approach.
3. Ear training: buzzing the mouthpiece improves aural skills in the context of a standard chord progression.
4. Voice leading principles: each exercise emphasizes common tones, guide tones, and changing tones as the player weaves through the various chord progressions.

iWarmUp is not a jazz improvisation textbook per se. But each exercise aids the player in hearing a standard chord progression and reinforces the voice leading principles that make up a great improvised jazz solo. At your discretion, feel free to intersperse an improvised chorus or two into the routine any time you wish. There are seven different routines - one for each day of the week - but don't feel obligated to stay within the written boundaries. Use iWarmUp to make up your own patterns, using different styles and experimenting with exercises that help you the most. After all, experimenting adds an element of creativity and will enhance your ability to improvise.

How to Use iWarmUp

Step One: Download the iReal Pro app at irealpro.com.

The iReal Pro app is available for iPhone, iPad, Android, and Mac OS X computers. iReal Pro is an inexpensive and powerful tool that plays back a rhythm section accompaniment over a given chord progression. iReal Pro comes with thousands of tunes, or you can create your own. It allows you to choose from dozens of styles, change keys, and adjust tempos with the click of a button.

Step Two: Download the iWarmUp set list.

The iWarmUp set list is a link that allows you to download the iWarmUp background rhythm tracks directly into your personal iReal Pro library. The easiest way to download the set list is to go to:

www.mountainpeakmethods.com/iWarmUp

and click on “Set List”. The link will open the iReal Pro app automatically and add the set list to your library. See the next section for a key to what rhythm tracks correspond to each exercise.

Step Three: Cue up the iWarmUp routine of your choice and play along with the iReal Pro app.

When you start the iReal Pro app, the rhythm section will give you some introductory clicks so you can get in to playing position. For exercises at a tempo of quarter = 140 and under, you will get four clicks, and for exercises at quarter = 141 and over, you will hear eight clicks. Default tempos have been programmed into the set list, but you can feel free to change that setting (or any other setting) as you wish within the iReal Pro app.

iWarmUp Set List

Each iWarmUp chapter is based on a standard chord progression, programmed into the set list as described above. Of course, you are welcome to program each exercise manually as you go, but be sure to edit the chord progressions accordingly so they match the progressions on the page. Here is a list of the routines and exercises with their corresponding tunes, styles and numbers of choruses:

I. B-flat Blues, Jazz - Even 8ths Style

1. Six Choruses, Tempo=120
2. Six Choruses, Tempo=120
3. Three Choruses, Tempo=120
4. Three Choruses, Tempo=120
5. Three Choruses, Tempo=120
6. Three Choruses, Tempo=120
7. Three Choruses, Tempo=120
8. Three Choruses, Tempo=100
9. Three Choruses, Tempo=120
10. Three Choruses, Tempo=120
11. Three Choruses, Tempo=120
12. Three Choruses, Tempo=120
13. Two Choruses, Tempo=108

14. Two Choruses, Tempo=100
15. Two Choruses, Tempo=180
16. Three Choruses, Tempo=180
17. Three Choruses, Tempo=180
18. Three Choruses, Tempo=180

II. F Blues, Pop - Soul Style

1. Six Choruses, Tempo=120
2. Six Choruses, Tempo=120
3. Three Choruses, Tempo=120
4. Three Choruses, Tempo=120
5. Three Choruses, Tempo=120
6. Three Choruses, Tempo=120
7. Three Choruses, Tempo=110
8. Three Choruses, Tempo=100
9. Three Choruses, Tempo=120
10. Two Choruses, Tempo=108
11. Two Choruses, Tempo=100
12. Two Choruses, Tempo=180
13. Three Choruses, Tempo=144
14. Three Choruses, Tempo=180
15. Three Choruses, Tempo=180

III. Blue Bossa, Latin - Brazil: Bossa Acoustic Style

1. Four Choruses, Tempo=140
2. Four Choruses, Tempo=140
3. Three Choruses, Tempo=140
4. Three Choruses, Tempo=120
5. Three Choruses, Tempo=110
6. Three Choruses, Tempo=110
7. Three Choruses, Tempo=100
8. Three Choruses, Tempo=110
9. Two Choruses, Tempo=100
10. Two Choruses, Tempo=180
11. Three Choruses, Tempo=96
12. Three Choruses, Tempo=140
13. Three Choruses, Tempo=140

IV. Song for My Father, Latin - Brazil: Bossa Electric Style

1. Two Choruses, Tempo=108
2. Two Choruses, Tempo=108
3. Two Choruses, Tempo=108
4. Two Choruses, Tempo=120

5. Two Choruses, Tempo=120
6. Two Choruses, Tempo=108
7. Two Choruses, Tempo=90
8. Two Choruses, Tempo=160
9. Two Choruses, Tempo=140
10. Two Choruses, Tempo=140
11. Two Choruses, Tempo=120

V. Well You Needn't, Pop - Funk Style

1. Two Choruses, Tempo=140
2. Two Choruses, Tempo=140
3. One Chorus, Tempo=120
4. One Chorus, Tempo=120
5. One Chorus, Tempo=120
6. One Chorus, Tempo=140
7. One Chorus, Tempo=140
8. One Chorus, Tempo=140
9. One Chorus, Tempo=130
10. One Chorus, Tempo=108
11. One Chorus, Tempo=108
12. One Chorus, Tempo=108
13. One Chorus, Tempo=100
14. One Chorus, Tempo=120
15. One Chorus, Tempo=140
16. One Chorus, Tempo=100
17. One Chorus, Tempo=90
18. One Chorus, Tempo=160
19. One Chorus, Tempo=160
20. One Chorus, Tempo=140

VI. B-flat Minor Blues, Jazz - Blue Note Style

1. Six Choruses, Tempo=120
2. Six Choruses, Tempo=120
3. Three Choruses, Tempo=120
4. Three Choruses, Tempo=120
5. Three Choruses, Tempo=100
6. Three Choruses, Tempo=108
7. Three Choruses, Tempo=120
8. Three Choruses, Tempo=100
9. Three Choruses, Tempo=120
10. Three Choruses, Tempo=144
11. Three Choruses, Tempo=120
12. Three Choruses, Tempo=120
13. Two Choruses, Tempo=108

14. Two Choruses, Tempo=100
15. Two Choruses, Tempo=180
16. Three Choruses, Tempo=180
17. Three Choruses, Tempo=180

VII. Duet-Intonation

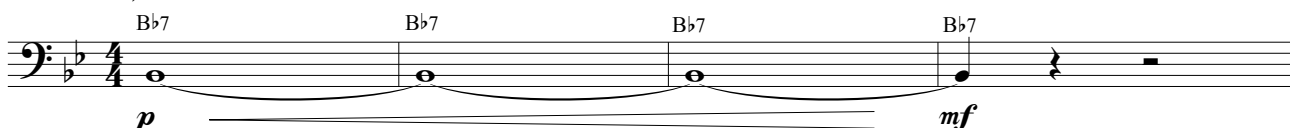
1. Two Choruses of B-flat Blues in Jazz - Even 8ths Style, Tempo=120
2. Two Choruses of B-flat Blues in Jazz - Even 8ths Style, Tempo=120
3. Two Choruses of B-flat Blues in Jazz - Even 8ths Style, Tempo=120
4. Two Choruses of F Blues in Pop - Soul Style, Tempo=120
5. Three Choruses of F Blues in Pop - Soul Style, Tempo=130
6. Three Choruses of F Blues in Pop - Soul Style, Tempo=120
7. Two Choruses of Blue Bossa in Latin - Brazil: Bossa Acoustic Style, Tempo=120
8. Two Choruses of Blue Bossa in Latin - Brazil: Bossa Acoustic Style, Tempo=100
9. One Chorus of Well You Needn't in Pop - Funk Style, Tempo=130
10. One Chorus of Well You Needn't in Pop - Funk Style, Tempo=120
11. One Chorus of Well You Needn't in Pop - Funk Style, Tempo=100
12. One Chorus of Song for My Father in Latin - Brazil: Bossa Electric Style, Tempo=100
13. One Chorus of Song for My Father in Latin - Brazil: Bossa Electric Style, Tempo=100
14. One Chorus of Song for My Father in Latin - Brazil: Bossa Electric Style, Tempo=180
15. Three Choruses of B-flat Minor Blues in Jazz - Blue Note Style, Tempo=140
16. Three Choruses of B-flat Minor Blues in Jazz - Blue Note Style, Tempo=140

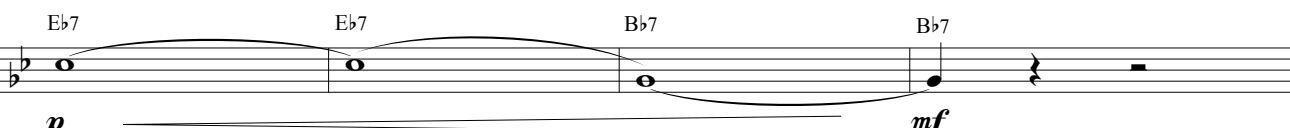
1. B-FLAT BLUES

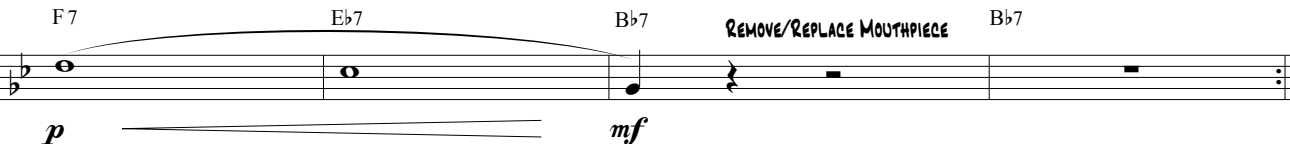
Set iReal Pro to iWarmUp B-flat Blues #1-2

♩ = c. 120

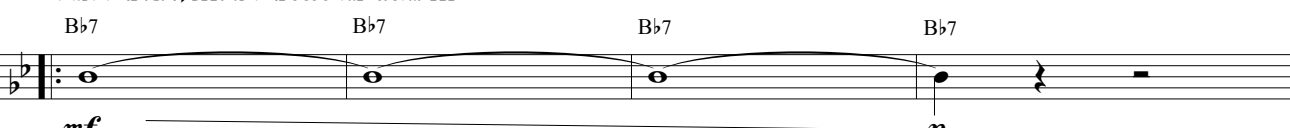
FIRST TIME PLAY, SECOND TIME BUZZ THE MOUTHPIECE

1. 
p *mf*

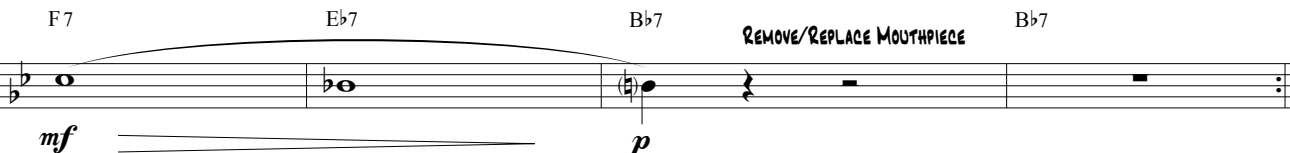

p *mf*


p *mf*

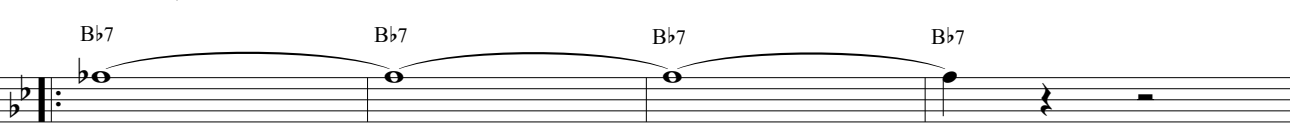
FIRST TIME PLAY, SECOND TIME BUZZ THE MOUTHPIECE

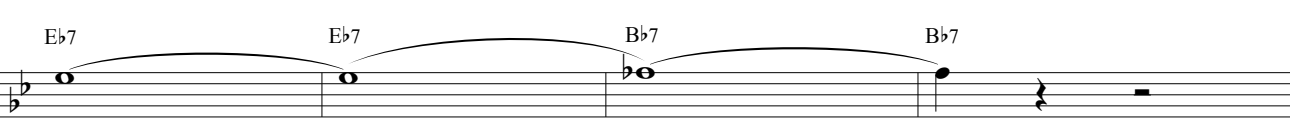

mf *p*

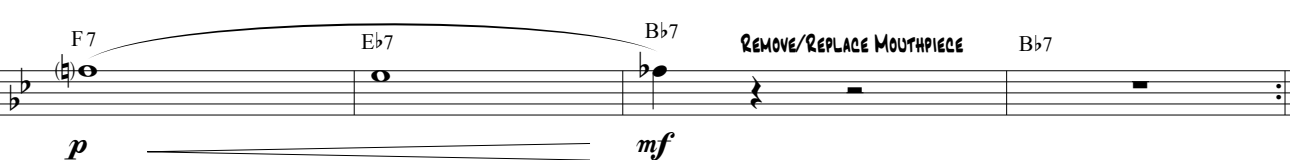

mf *p*


mf *p*

FIRST TIME PLAY, SECOND TIME BUZZ THE MOUTHPIECE


p *mf*


mf *p*


p *mf*

♩ = c. 120

FIRST TIME PLAY, SECOND TIME BUZZ THE MOUTHPIECE

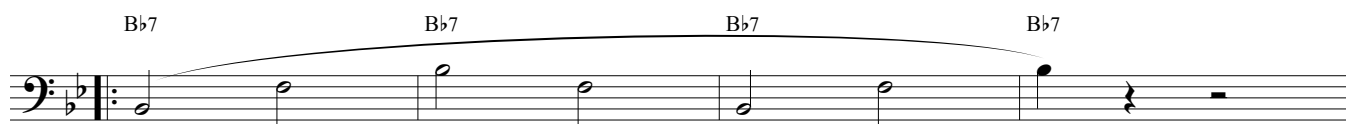
2. 
p *mf* *p*



mf *p* *mf*

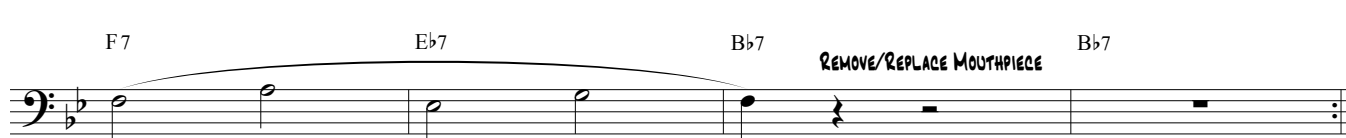

p *mf* *p* REMOVE/REPLACE MOUTHPIECE

FIRST TIME PLAY, SECOND TIME BUZZ THE MOUTHPIECE

PLAY WITH NO TONGUE - USE LIP SLURS AND NATURAL BREAKS

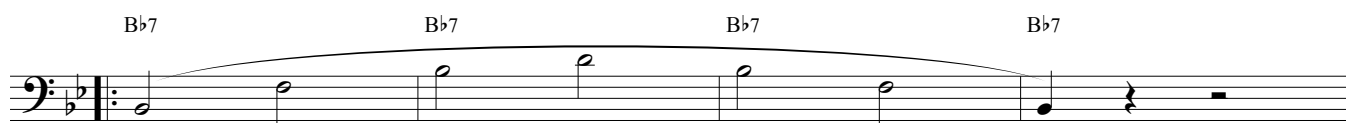

Bb7 Bb7 Bb7 Bb7



Eb7 Eb7 Bb7 Bb7



F7 Eb7 Bb7 Bb7 REMOVE/REPLACE MOUTHPIECE

FIRST TIME PLAY, SECOND TIME BUZZ THE MOUTHPIECE

PLAY WITH NO TONGUE - USE LIP SLURS AND NATURAL BREAKS


Bb7 Bb7 Bb7 Bb7


Eb7 Eb7 Bb7 Bb7


F7 Eb7 Bb7 Bb7 REMOVE/REPLACE MOUTHPIECE

Set iReal Pro to iWarmUp B-flat Blues #3-12

♩ = c. 120

PLAY WITH NO TONGUE - USE LIP SLURS AND NATURAL BREAKS

3. 





























♩ = c. 120

PLAY WITH NO TONGUE - USE LIP SLURS AND NATURAL BREAKS

4.

The musical exercise consists of eight staves, each representing a measure of music. The notation is as follows:

- Staff 1:** Starts with a Bb7 chord. The melody begins with a half note G2, followed by a half note F2. The staff ends with a quarter rest.
- Staff 2:** Starts with an Eb7 chord. The melody begins with a half note G2, followed by a half note F2. The staff ends with a quarter rest.
- Staff 3:** Starts with an F7 chord. The melody begins with a half note G2, followed by a half note F2. The staff ends with a quarter rest.
- Staff 4:** Starts with a Bb7 chord. The melody begins with a half note G2, followed by a half note F2. The staff ends with a quarter rest.
- Staff 5:** Starts with an Eb7 chord. The melody begins with a half note G2, followed by a half note F2. The staff ends with a quarter rest.
- Staff 6:** Starts with an F7 chord. The melody begins with a half note G2, followed by a half note F2. The staff ends with a quarter rest.
- Staff 7:** Starts with a Bb7 chord. The melody begins with a half note G2, followed by a half note F2. The staff ends with a quarter rest.
- Staff 8:** Starts with an Eb7 chord. The melody begins with a half note G2, followed by a half note F2. The staff ends with a quarter rest.

♩ = c. 120

PLAY WITH NO TONGUE - USE LIP SLURS AND NATURAL BREAKS

5.

The image displays a sequence of nine musical staves, each containing a single melodic line with a slur over it, indicating a lip slur exercise. The staves are in bass clef and 4/4 time. The sequence of chords is: B \flat 7, E \flat 7, F7, B \flat 7, E \flat 7, B \flat 7, B \flat 7, E \flat 7, F7. The first staff is labeled with a '5.' at the beginning. Each staff ends with a quarter rest.

♩ = c. 120

PLAY WITH NO TONGUE - USE LIP SLURS AND NATURAL BREAKS

6. 

Chord progression: Bb7, Bb7, Bb7, Bb7

Chord progression: Eb7, Eb7, Bb7, Bb7

Chord progression: F7, Eb7, Bb7, Bb7

Chord progression: Bb7, Bb7, Bb7, Bb7

Chord progression: Eb7, Eb7, Bb7, Bb7

Chord progression: F7, Eb7, Bb7, Bb7

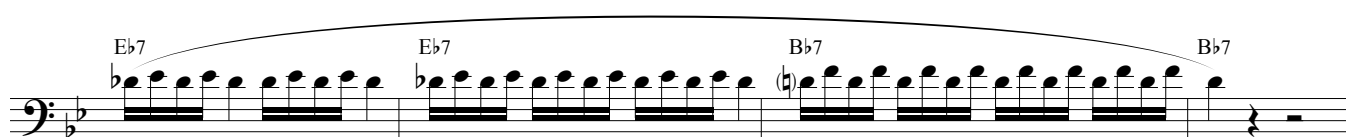
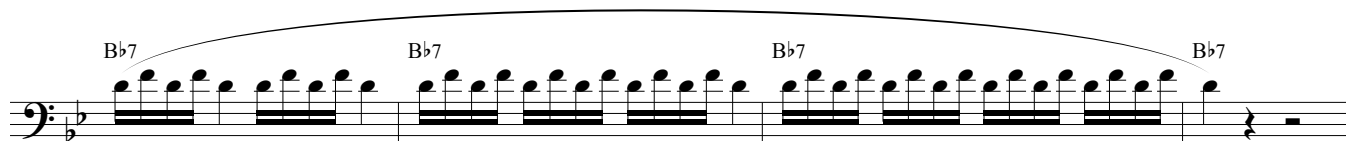
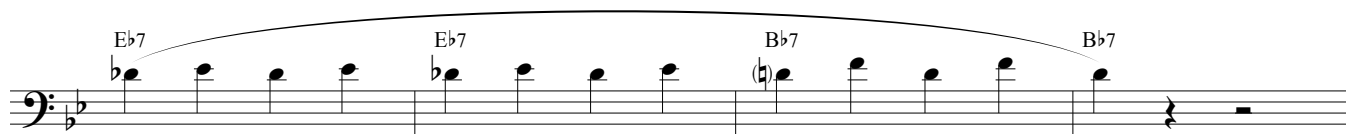
Chord progression: Bb7, Bb7, Bb7, Bb7

Chord progression: Eb7, Eb7, Bb7, Bb7

Chord progression: F7, Eb7, Bb7, Bb7

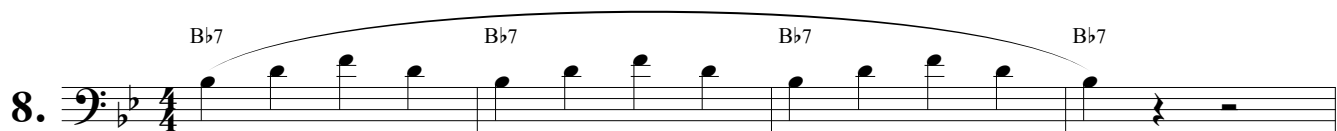
♩ = c. 120

PLAY WITH NO TONGUE - USE LIP SLURS AND NATURAL BREAKS



♩ = c. 100

PLAY WITH NO TONGUE - USE LIP SLURS AND NATURAL BREAKS



PLAY WITH NO TONGUE - USE LIP SLURS AND NATURAL BREAKS

9.

♩ = c. 120

PLAY WITH NO TONGUE - USE LIP SLURS AND NATURAL BREAKS

10.

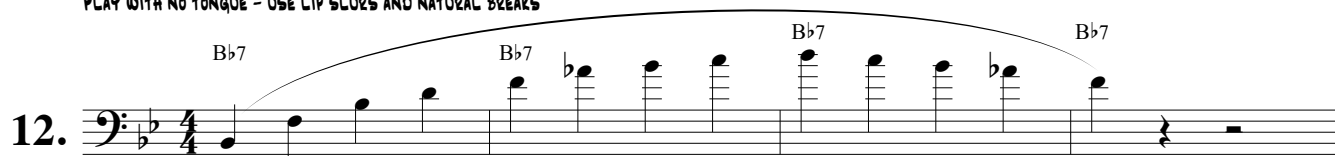
The musical score for exercise 10 is written for a bassoon in 4/4 time. It consists of ten measures, organized into two systems of five measures each. The key signature has two flats (Bb and Eb). The tempo is marked as c. 120. The instruction "PLAY WITH NO TONGUE - USE LIP SLURS AND NATURAL BREAKS" is provided. The score includes various chord symbols (Bb7, Eb7, F7) and fingering numbers (6, 5, 1) placed above the notes. The music features eighth and sixteenth notes, often beamed together, and includes slurs and ties. The final measure of the second system ends with a double bar line.

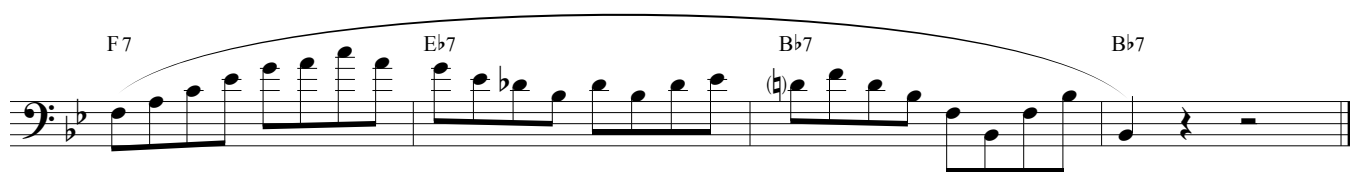
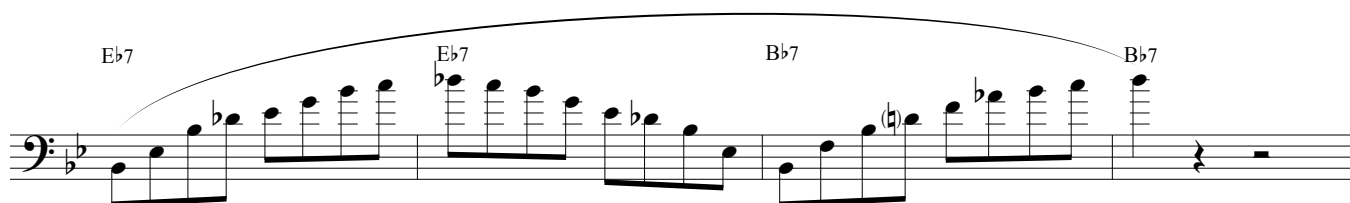
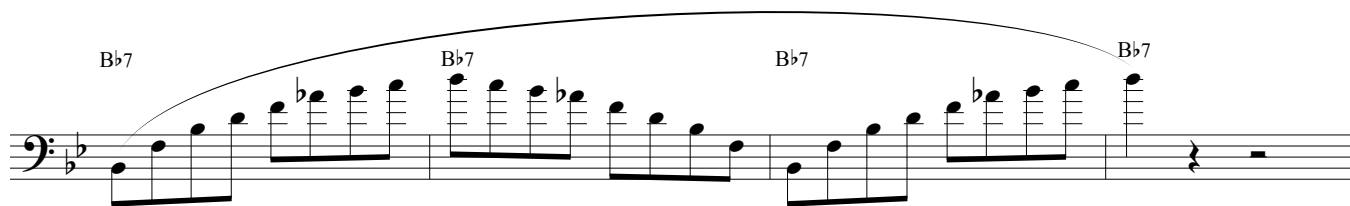
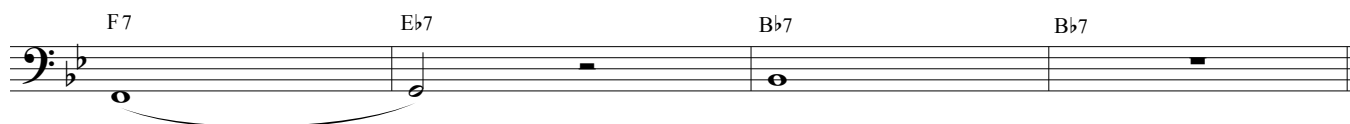
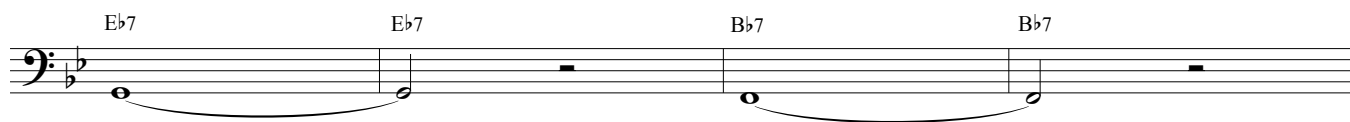
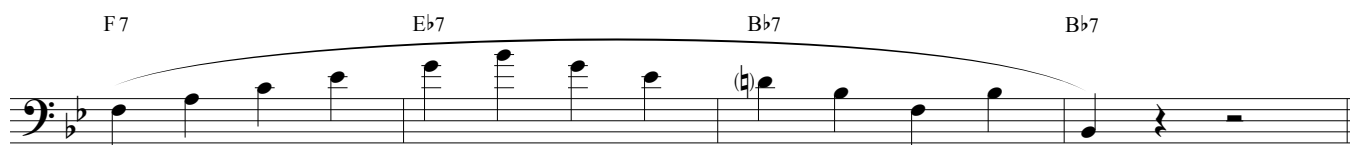
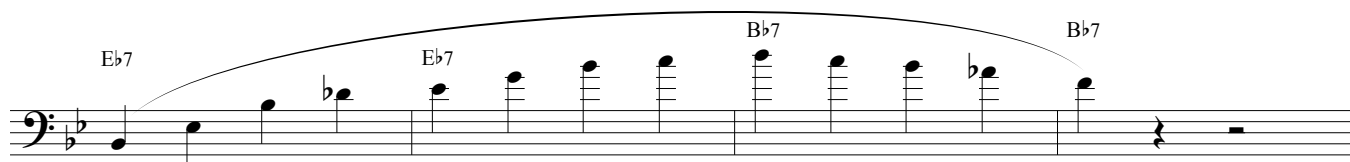
PLAY WITH NO TONGUE - USE LIP SLURS AND NATURAL BREAKS

11.

♩ = c. 120

PLAY WITH NO TONGUE - USE LIP GLIDES AND NATURAL BREAKS

12. 



Set iReal Pro to iWarmUp B-flat Blues #13-15

♩ = c. 108 VARY THE TEMPO TO WORK ON DOUBLE TONGUING OR DOODLE TONGUING.

FIRST TIME BLOW AIR THROUGH THE INSTRUMENT VIGOROUSLY WITHOUT CREATING A TONE. SECOND TIME PLAY NORMALLY.

13.

B \flat 7 B \flat 7 B \flat 7 B \flat 7

E \flat 7 E \flat 7 B \flat 7 B \flat 7

F7 E \flat 7 B \flat 7 B \flat 7

♩ = c. 100 VARY THE TEMPO TO WORK ON DOUBLE TONGUING OR DOODLE TONGUING.

FIRST TIME BLOW AIR THROUGH THE INSTRUMENT VIGOROUSLY WITHOUT CREATING A TONE. SECOND TIME PLAY NORMALLY.

14.

B \flat 7 B \flat 7 B \flat 7 B \flat 7

E \flat 7 E \flat 7 B \flat 7 B \flat 7

F7 E \flat 7 B \flat 7 B \flat 7

♩ = c. 180 TRIPLE TONGUE THIS EXERCISE OR VARY THE TEMPO TO WORK ON SINGLE TONGUING OR DOODLE TONGUING.

FIRST TIME BLOW AIR THROUGH THE INSTRUMENT VIGOROUSLY WITHOUT CREATING A TONE. SECOND TIME PLAY NORMALLY.

15.

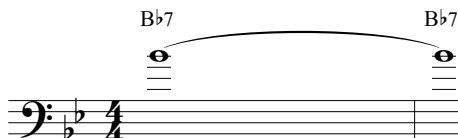
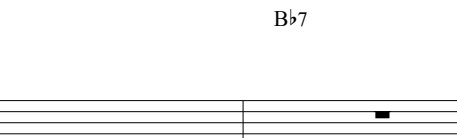
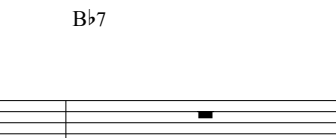

B \flat 7 B \flat 7 B \flat 7 B \flat 7

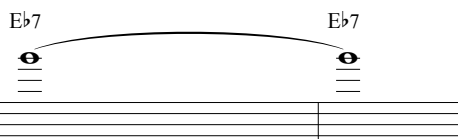
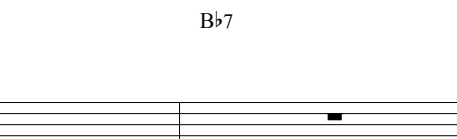


E \flat 7 E \flat 7 B \flat 7 B \flat 7

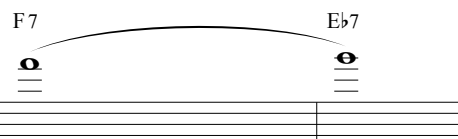
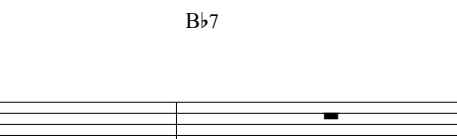
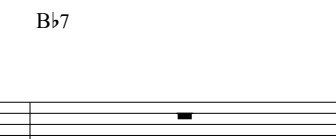

F7 E \flat 7 B \flat 7 B \flat 7

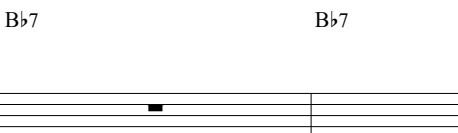
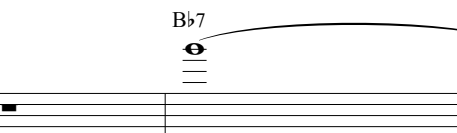
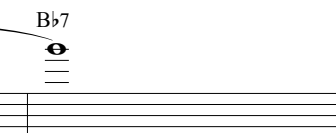

Set iReal Pro to iWarmUp B-flat Blues #16-18


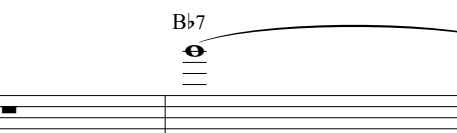


♩ = c. 180

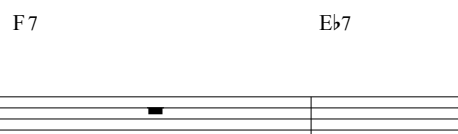
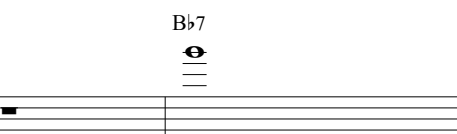

16.    




   

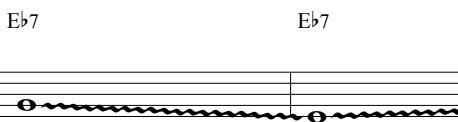
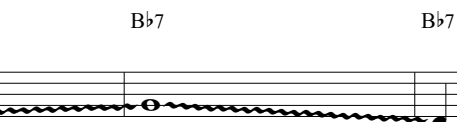
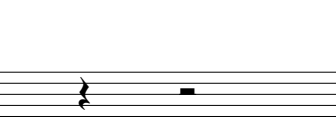

   

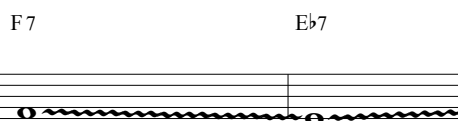
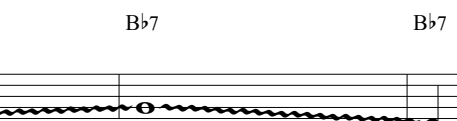
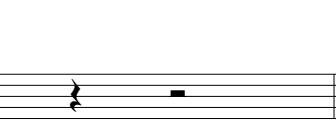

   

$\text{♩} = \text{c. } 180$

Bb7

Bb7

Bb7

Bb7

17.

 δ^{va}

Eb7

Eb7

Bb7

Bb7

F7

E♭7

Bb7

Bb7

Bb7

Bb7

Bb7

Bb7

 8^{va}

Eb7

Eb7

Bb7

Bb7

8^{va}

F7

Eb7

Bb7

Bb7

 δ^{va}

Bb7

loco

Bb7

Bb7

Bb7

Eb7

E \flat 7

Bb7

Bb7

F7

Eb7

Bb7

Bb7

♩ = c. 180

B \flat 7

B \flat 7

B \flat 7

B \flat 7

18.

8^{va}

E \flat 7

E \flat 7

B \flat 7

B \flat 7

F 7

E \flat 7

B \flat 7

B \flat 7

B \flat 7

B \flat 7

B \flat 7

B \flat 7

E \flat 7

E \flat 7

B \flat 7

B \flat 7

F 7

E \flat 7

B \flat 7

B \flat 7

8^{vb}

B \flat 7

B \flat 7

B \flat 7

B \flat 7

8^{vb}

E \flat 7

E \flat 7

B \flat 7

B \flat 7

8^{vb}

F 7

E \flat 7

B \flat 7

B \flat 7