

Daily Technique and Warm-up

Playing any instrument is a highly personal experience. We all have vastly differing psychologies and physiologies and, to that end, will have different ways of approaching the instrument. For years I warmed-up with long tones because I was told that was what I should do. As we come into our own as players we have certain epiphanies. For me it was the understanding that my face did not enjoy playing sustained notes first thing in the morning. Rather, I enjoyed playing detached notes and drawing my attention to the energetic quality in the sound when played on a full breath for a short duration.

For me, the whole process of warming-up is about making connections; connecting one part of the instrument to another or one note to another. This Daily Technique and Warm-Up should help facilitate those connections. Ultimately, it is the execution of the material not so much as the material itself that holds the most importance.

Charles Villarrubia

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Take full breaths after each detached note and after each rest.

Connecting C to pedal C (repeat as many times as necessary)

Four staves of musical notation in bass clef, common time (C). Each staff contains a sequence of notes and rests. The notes are: Staff 1: C4, C4, C4, C4, G3, [rest], F3, F3, F3, F3, E3, [rest], D3, D3, D3, D3, C3, [rest]. Staff 2: B2, B2, B2, B2, A2, [rest], G2, G2, G2, G2, F2, [rest], E2, E2, E2, E2, D2, [rest]. Staff 3: C3, C3, C3, C3, B2, [rest], A2, A2, A2, A2, G2, [rest], F2, F2, F2, F2, E2, [rest]. Staff 4: D2, [rest], C2, C2, C2, C2, B1, [rest], A1, A1, A1, A1, G1, [rest], F1, F1, F1, F1, E1, [rest].

half-step triplets

Eight staves of musical notation in bass clef, common time (C). Each staff contains a sequence of half-step triplets. The notes are: Staff 1: C4, C4, C4, B3, B3, B3, A3, A3, A3, G3, G3, G3, F3, F3, F3, E3, E3, E3, D3, D3, D3, C3, C3, C3. Staff 2: C4, C4, C4, B3, B3, B3, A3, A3, A3, G3, G3, G3, F3, F3, F3, E3, E3, E3, D3, D3, D3, C3, C3, C3. Staff 3: C4, C4, C4, B3, B3, B3, A3, A3, A3, G3, G3, G3, F3, F3, F3, E3, E3, E3, D3, D3, D3, C3, C3, C3. Staff 4: C4, C4, C4, B3, B3, B3, A3, A3, A3, G3, G3, G3, F3, F3, F3, E3, E3, E3, D3, D3, D3, C3, C3, C3. Staff 5: C4, C4, C4, B3, B3, B3, A3, A3, A3, G3, G3, G3, F3, F3, F3, E3, E3, E3, D3, D3, D3, C3, C3, C3. Staff 6: C4, C4, C4, B3, B3, B3, A3, A3, A3, G3, G3, G3, F3, F3, F3, E3, E3, E3, D3, D3, D3, C3, C3, C3. Staff 7: C4, C4, C4, B3, B3, B3, A3, A3, A3, G3, G3, G3, F3, F3, F3, E3, E3, E3, D3, D3, D3, C3, C3, C3. Staff 8: C4, C4, C4, B3, B3, B3, A3, A3, A3, G3, G3, G3, F3, F3, F3, E3, E3, E3, D3, D3, D3, C3, C3, C3.

half-step, whole-step triplets

The image displays a musical score for a bass clef instrument, consisting of five staves. Each staff contains three measures of music, with a triplet of eighth notes indicated by a bracket and the number '3' above it. The notes are connected by slurs and include various accidentals (sharps, flats, and naturals) to create a chromatic sequence. The first staff starts with a natural C and ends with a natural C. The second staff starts with a natural C and ends with a natural C. The third staff starts with a sharp C and ends with a natural C. The fourth staff starts with a sharp C and ends with a natural C. The fifth staff starts with a sharp C and ends with a natural C. The final measure of the fifth staff concludes with a double bar line.

Connecting C to G



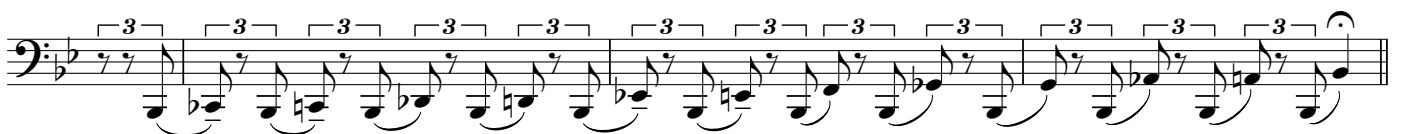
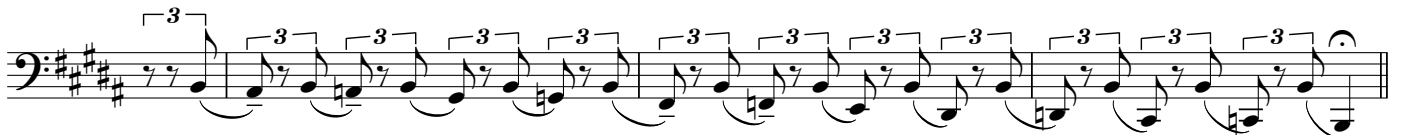
half-step triplets



half-step, whole-step triplets



intervals



Staff 1: Bass clef, key signature of one flat (B-flat). The staff begins with a triplet of eighth notes (G2, F2, E2), followed by a series of eighth notes with slurs and triplets, ending with a half note G2.

Staff 2: Bass clef, key signature of one flat (B-flat). The staff begins with a triplet of eighth notes (G2, F2, E2), followed by a series of eighth notes with slurs and triplets, ending with a half note G2.

Staff 3: Bass clef, key signature of two sharps (F# and C#). The staff begins with a triplet of eighth notes (G3, F#3, E3), followed by a series of eighth notes with slurs and triplets, ending with a half note G3.

Staff 4: Bass clef, key signature of two sharps (F# and C#). The staff begins with a triplet of eighth notes (G3, F#3, E3), followed by a series of eighth notes with slurs and triplets, ending with a half note G3.

Staff 5: Bass clef, key signature of two sharps (F# and C#). The staff begins with a triplet of eighth notes (G3, F#3, E3), followed by a series of eighth notes with slurs and triplets, ending with a half note G3.

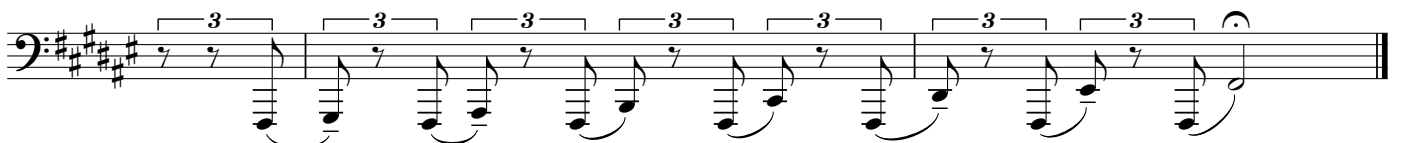
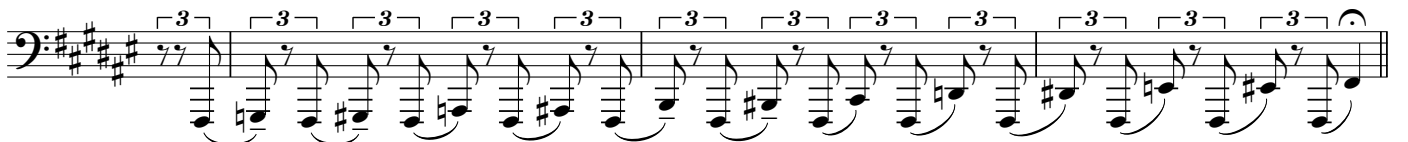
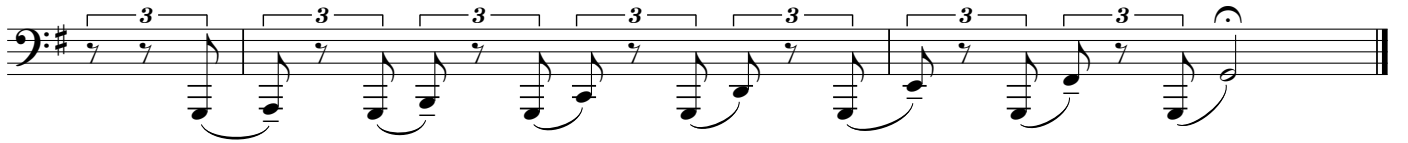
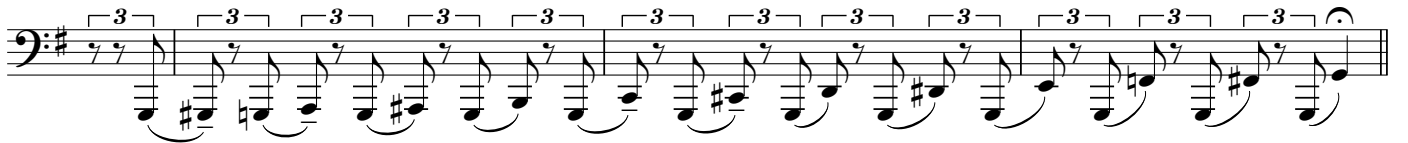
Staff 6: Bass clef, key signature of two sharps (F# and C#). The staff begins with a triplet of eighth notes (G3, F#3, E3), followed by a series of eighth notes with slurs and triplets, ending with a half note G3.

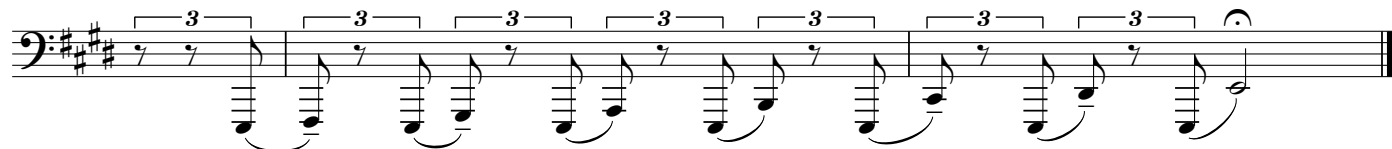
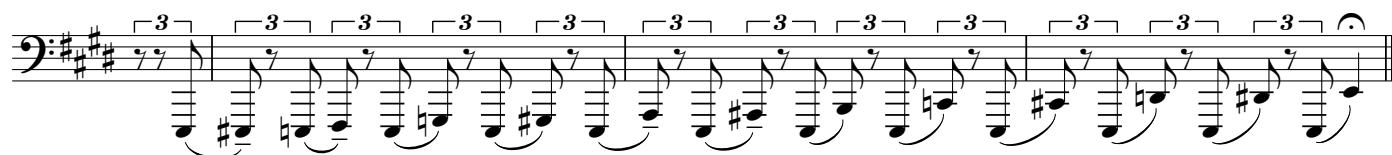
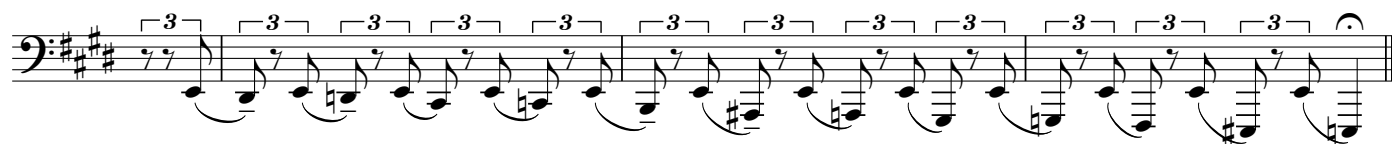
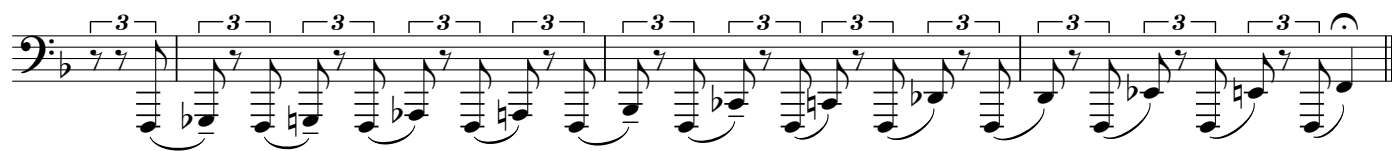
Staff 7: Bass clef, key signature of two sharps (F# and C#). The staff begins with a triplet of eighth notes (G3, F#3, E3), followed by a series of eighth notes with slurs and triplets, ending with a half note G3.

Staff 8: Bass clef, key signature of two sharps (F# and C#). The staff begins with a triplet of eighth notes (G3, F#3, E3), followed by a series of eighth notes with slurs and triplets, ending with a half note G3.

Staff 9: Bass clef, key signature of two sharps (F# and C#). The staff begins with a triplet of eighth notes (G3, F#3, E3), followed by a series of eighth notes with slurs and triplets, ending with a half note G3.

Staff 10: Bass clef, key signature of two sharps (F# and C#). The staff begins with a triplet of eighth notes (G3, F#3, E3), followed by a series of eighth notes with slurs and triplets, ending with a half note G3.





Staff 1: Bass clef, key signature of three flats (B-flat, E-flat, A-flat), 3/4 time signature. The staff contains a sequence of eighth notes with triplet markings above them. The notes are: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, A4, B-flat4, C5, D5, E-flat5, F5, G5, A5, B-flat5, C6, D6, E-flat6, F6, G6, A6, B-flat6, C7, D7, E-flat7, F7, G7, A7, B-flat7, C8, D8, E-flat8, F8, G8, A8, B-flat8, C9, D9, E-flat9, F9, G9, A9, B-flat9, C10, D10, E-flat10, F10, G10, A10, B-flat10, C11, D11, E-flat11, F11, G11, A11, B-flat11, C12, D12, E-flat12, F12, G12, A12, B-flat12, C13, D13, E-flat13, F13, G13, A13, B-flat13, C14, D14, E-flat14, F14, G14, A14, B-flat14, C15, D15, E-flat15, F15, G15, A15, B-flat15, C16, D16, E-flat16, F16, G16, A16, B-flat16, C17, D17, E-flat17, F17, G17, A17, B-flat17, C18, D18, E-flat18, F18, G18, A18, B-flat18, C19, D19, E-flat19, F19, G19, A19, B-flat19, C20, D20, E-flat20, F20, G20, A20, B-flat20, C21, D21, E-flat21, F21, G21, A21, B-flat21, C22, D22, E-flat22, F22, G22, A22, B-flat22, C23, D23, E-flat23, F23, G23, A23, B-flat23, C24, D24, E-flat24, F24, G24, A24, B-flat24, C25, D25, E-flat25, F25, G25, A25, B-flat25, C26, D26, E-flat26, F26, G26, A26, B-flat26, C27, D27, E-flat27, F27, G27, A27, B-flat27, C28, D28, E-flat28, F28, G28, A28, B-flat28, C29, D29, E-flat29, F29, G29, A29, B-flat29, C30, D30, E-flat30, F30, G30, A30, B-flat30, C31, D31, E-flat31, F31, G31, A31, B-flat31, C32, D32, E-flat32, F32, G32, A32, B-flat32, C33, D33, E-flat33, F33, G33, A33, B-flat33, C34, D34, E-flat34, F34, G34, A34, B-flat34, C35, D35, E-flat35, F35, G35, A35, B-flat35, C36, D36, E-flat36, F36, G36, A36, B-flat36, C37, D37, E-flat37, F37, G37, A37, B-flat37, C38, D38, E-flat38, F38, G38, A38, B-flat38, C39, D39, E-flat39, F39, G39, A39, B-flat39, C40, D40, E-flat40, F40, G40, A40, B-flat40, C41, D41, E-flat41, F41, G41, A41, B-flat41, C42, D42, E-flat42, F42, G42, A42, B-flat42, C43, D43, E-flat43, F43, G43, A43, B-flat43, C44, D44, E-flat44, F44, G44, A44, B-flat44, C45, D45, E-flat45, F45, G45, A45, B-flat45, C46, D46, E-flat46, F46, G46, A46, B-flat46, C47, D47, E-flat47, F47, G47, A47, B-flat47, C48, D48, E-flat48, F48, G48, A48, B-flat48, C49, D49, E-flat49, F49, G49, A49, B-flat49, C50, D50, E-flat50, F50, G50, A50, B-flat50, C51, D51, E-flat51, F51, G51, A51, B-flat51, C52, D52, E-flat52, F52, G52, A52, B-flat52, C53, D53, E-flat53, F53, G53, A53, B-flat53, C54, D54, E-flat54, F54, G54, A54, B-flat54, C55, D55, E-flat55, F55, G55, A55, B-flat55, C56, D56, E-flat56, F56, G56, A56, B-flat56, C57, D57, E-flat57, F57, G57, A57, B-flat57, C58, D58, E-flat58, F58, G58, A58, B-flat58, C59, D59, E-flat59, F59, G59, A59, B-flat59, C60, D60, E-flat60, F60, G60, A60, B-flat60, C61, D61, E-flat61, F61, G61, A61, B-flat61, C62, D62, E-flat62, F62, G62, A62, B-flat62, C63, D63, E-flat63, F63, G63, A63, B-flat63, C64, D64, E-flat64, F64, G64, A64, B-flat64, C65, D65, E-flat65, F65, G65, A65, B-flat65, C66, D66, E-flat66, F66, G66, A66, B-flat66, C67, D67, E-flat67, F67, G67, A67, B-flat67, C68, D68, E-flat68, F68, G68, A68, B-flat68, C69, D69, E-flat69, F69, G69, A69, B-flat69, C70, D70, E-flat70, F70, G70, A70, B-flat70, C71, D71, E-flat71, F71, G71, A71, B-flat71, C72, D72, E-flat72, F72, G72, A72, B-flat72, C73, D73, E-flat73, F73, G73, A73, B-flat73, C74, D74, E-flat74, F74, G74, A74, B-flat74, C75, D75, E-flat75, F75, G75, A75, B-flat75, C76, D76, E-flat76, F76, G76, A76, B-flat76, C77, D77, E-flat77, F77, G77, A77, B-flat77, C78, D78, E-flat78, F78, G78, A78, B-flat78, C79, D79, E-flat79, F79, G79, A79, B-flat79, C80, D80, E-flat80, F80, G80, A80, B-flat80, C81, D81, E-flat81, F81, G81, A81, B-flat81, C82, D82, E-flat82, F82, G82, A82, B-flat82, C83, D83, E-flat83, F83, G83, A83, B-flat83, C84, D84, E-flat84, F84, G84, A84, B-flat84, C85, D85, E-flat85, F85, G85, A85, B-flat85, C86, D86, E-flat86, F86, G86, A86, B-flat86, C87, D87, E-flat87, F87, G87, A87, B-flat87, C88, D88, E-flat88, F88, G88, A88, B-flat88, C89, D89, E-flat89, F89, G89, A89, B-flat89, C90, D90, E-flat90, F90, G90, A90, B-flat90, C91, D91, E-flat91, F91, G91, A91, B-flat91, C92, D92, 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F112, G112, A112, B-flat112, C113, D113, E-flat113, F113, G113, A113, B-flat113, C114, D114, E-flat114, F114, G114, A114, B-flat114, C115, D115, E-flat115, F115, G115, A115, B-flat115, C116, D116, E-flat116, F116, G116, A116, B-flat116, C117, D117, E-flat117, F117, G117, A117, B-flat117, C118, D118, E-flat118, F118, G118, A118, B-flat118, C119, D119, E-flat119, F119, G119, A119, B-flat119, C120, D120, E-flat120, F120, G120, A120, B-flat120, C121, D121, E-flat121, F121, G121, A121, B-flat121, C122, D122, E-flat122, F122, G122, A122, B-flat122, C123, D123, E-flat123, F123, G123, A123, B-flat123, C124, D124, E-flat124, F124, G124, A124, B-flat124, C125, D125, E-flat125, F125, G125, A125, B-flat125, C126, D126, E-flat126, F126, G126, A126, B-flat126, C127, D127, E-flat127, F127, G127, A127, B-flat127, C128, D128, E-flat128, F128, G128, A128, B-flat128, C129, D129, E-flat129, F129, G129, A129, B-flat129, C130, D130, E-flat130, F130, G130, A130, B-flat130, C131, D131, E-flat131, F131, G131, 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B-flat150, C151, D151, E-flat151, F151, G151, A151, B-flat151, C152, D152, E-flat152, F152, G152, A152, B-flat152, C153, D153, E-flat153, F153, G153, A153, B-flat153, C154, D154, E-flat154, F154, G154, A154, B-flat154, C155, D155, E-flat155, F155, G155, A155, B-flat155, C156, D156, E-flat156, F156, G156, A156, B-flat156, C157, D157, E-flat157, F157, G157, A157, B-flat157, C158, D158, E-flat158, F158, G158, A158, B-flat158, C159, D159, E-flat159, F159, G159, A159, B-flat159, C160, D160, E-flat160, F160, G160, A160, B-flat160, C161, D161, E-flat161, F161, G161, A161, B-flat161, C162, D162, E-flat162, F162, G162, A162, B-flat162, C163, D163, E-flat163, F163, G163, A163, B-flat163, C164, D164, E-flat164, F164, G164, A164, B-flat164, C165, D165, E-flat165, F165, G165, A165, B-flat165, C166, D166, E-flat166, F166, G166, A166, B-flat166, C167, D167, E-flat167, F167, G167, A167, B-flat167, C168, D168, E-flat168, F168, G168, A168, B-flat168, C169, D169, E-flat169, F169, G169, A169, B-flat169, 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F304, G304, A304, B-flat304, C305, D305, E-flat305, F305, G305, A305, B-flat305, C306, D306, E-flat306, F306, G306, A306, B-flat306, C307, D307, E-flat307, F307, G307, A307, B-flat307, C308, D308, E-flat308, F308, G308, A308, B-flat308, C309, D309, E-flat309, F309, G309, A309, B-flat309, C310, D310, E-flat310, F310, G310, A310, B-flat310, C311, D311, E-flat311, F311, G311, A311, B-flat311, C312, D312, E-flat312, F312, G312, A312, B-flat312, C313, D313, E-flat313, F313, G313, A313, B-flat313, C314, D314, E-flat314, F314, G314, A314, B-flat314, C315, D315, E-flat315, F315, G315, A315, B-flat315, C316, D316, E-flat316, F316, G316, A316, B-flat316, C317, D317, E-flat317, F317, G317, A317, B-flat317, C318, D318, E-flat318, F318, G318, A318, B-flat318, C319, D319, E-flat319, F319, G319, A319, B-flat319, C320, D320, E-flat320, F320, G320, A320, B-flat320, C321, D321, E-flat321, F321, G321, A321, B-flat321, C322, D322, E-flat322, F322, G322, A322, B-flat322, C323, D323, E-flat323, F323, G323, 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B-flat342, C343, D343, E-flat343, F343, G343, A343, B-flat343, C344, D344, E-flat344, F344, G344, A344, B-flat344, C345, D345, E-flat345, F345, G345, A345, B-flat345, C346, D346, E-flat346, F346, G346, A346, B-flat346, C347, D347, E-flat347, F347, G347, A347, B-flat347, C348, D348, E-flat348, F348, G348, A348, B-flat348, C349, D349, E-flat349, F349, G349, A349, B-flat349, C350, D350, E-flat350, F350, G350, A350, B-flat350, C351, D351, E-flat351, F351, G351, A351, B-flat351, C352, D352, E-flat352, F352, G352, A35

Connecting C to middle C

Seven staves of music in bass clef, each containing a sequence of triplets. The first staff starts with a C4 triplet and moves up stepwise. The second staff starts with a C4 triplet and moves down stepwise. The third staff starts with a C4 triplet and moves up stepwise. The fourth staff starts with a C4 triplet and moves down stepwise. The fifth staff starts with a C4 triplet and moves up stepwise. The sixth staff starts with a C4 triplet and moves down stepwise. The seventh staff starts with a C4 triplet and moves up stepwise. Each triplet is marked with a '3' and a bracket.

half-step, whole-step triplets

Three staves of music in bass clef, each containing a sequence of triplets. The first staff starts with a C4 triplet and moves up half-step, then whole-step. The second staff starts with a C4 triplet and moves down half-step, then whole-step. The third staff starts with a C4 triplet and moves up half-step, then whole-step. Each triplet is marked with a '3' and a bracket.

SCALE STUDIES

These scales studies should be played with a variety of tempi and articulations including a firm legato, a feather-light legato, staccato, and staccatissimo.

Take as many breaths as necessary.

The emphasis is on evenness of sound, good technique in transitioning between registers, great clarity of articulation, and consistency.

C MAJOR

Three staves of musical notation for the C Major scale study. The first staff shows the scale ascending and descending. The second staff shows the scale ascending and descending with a fermata on the G note. The third staff shows the scale ascending and descending with a fermata on the C note.

G MAJOR

Three staves of musical notation for the G Major scale study. The first staff shows the scale ascending and descending. The second staff shows the scale ascending and descending with a fermata on the D note. The third staff shows the scale ascending and descending with a fermata on the G note.

D MAJOR

Three staves of musical notation for the D Major scale study. The first staff shows the scale ascending and descending. The second staff shows the scale ascending and descending with a fermata on the A note. The third staff shows the scale ascending and descending with a fermata on the D note.

A MAJOR

Three staves of musical notation for the A Major scale in bass clef, 2/4 time signature. The first staff contains the first six measures of the scale. The second staff contains the next six measures, including a whole rest in the second measure. The third staff contains the final six measures, ending with a double bar line.

E MAJOR

Three staves of musical notation for the E Major scale in bass clef, 2/4 time signature. The first staff contains the first six measures of the scale. The second staff contains the next six measures, including a whole rest in the second measure. The third staff contains the final six measures, ending with a double bar line.

B MAJOR

Three staves of musical notation for the B Major scale in bass clef, 2/4 time signature. The first staff contains the first six measures of the scale. The second staff contains the next six measures, including a whole rest in the second measure. The third staff contains the final six measures, ending with a double bar line.

F# MAJOR

Three staves of musical notation for F# MAJOR in bass clef. The first staff contains a continuous eighth-note scale. The second staff features a half-note rest followed by a descending eighth-note scale. The third staff contains a continuous eighth-note scale that concludes with a final chord.

C# MAJOR

Three staves of musical notation for C# MAJOR in bass clef. The first staff contains a continuous eighth-note scale. The second staff features a half-note rest followed by a descending eighth-note scale. The third staff contains a continuous eighth-note scale that concludes with a final chord.

A b MAJOR

Three staves of musical notation for A b MAJOR in bass clef. The first staff contains a continuous eighth-note scale. The second staff features a half-note rest followed by a descending eighth-note scale. The third staff contains a continuous eighth-note scale that concludes with a final chord.

E b MAJOR

Three staves of musical notation in bass clef, E-flat major, 4/4 time. The first staff contains a continuous eighth-note pattern. The second staff features a half-note rest in the second measure. The third staff concludes with a final whole-note chord.

B b MAJOR

Three staves of musical notation in bass clef, B-flat major, 4/4 time. The first staff contains a continuous eighth-note pattern. The second staff features a half-note rest in the second measure. The third staff concludes with a final whole-note chord.

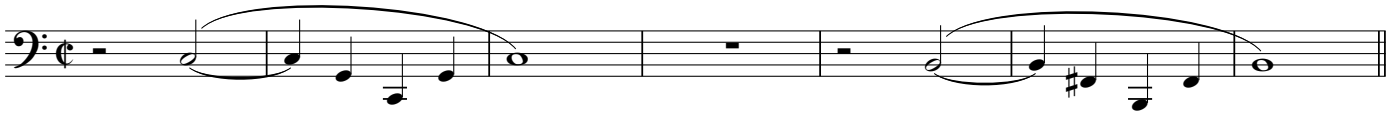
F MAJOR

Three staves of musical notation in bass clef, F major, 4/4 time. The first staff contains a continuous eighth-note pattern. The second staff features a half-note rest in the second measure. The third staff concludes with a final whole-note chord.

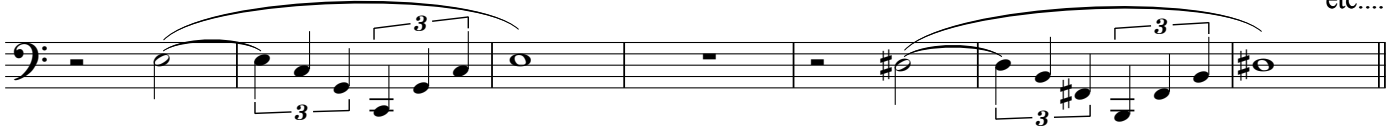
Natural Slur Songs

Vibrate and play across the the bar lines on the tied notes.
Treat these as they were beautiful melodies with an organic sence of rubato.

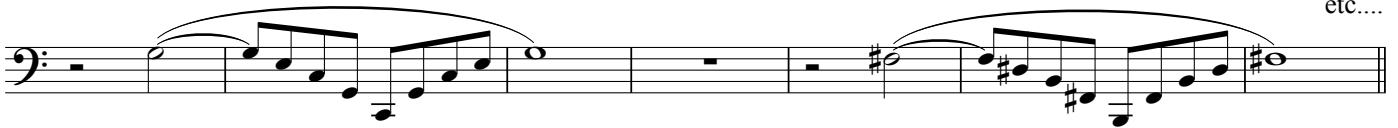
etc....



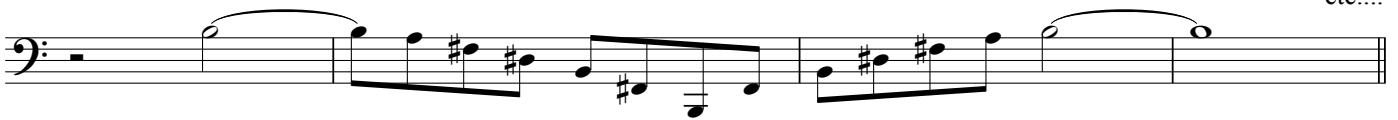
etc....



etc....



etc....



Extensions

etc....



etc....



etc....



Tone/Tonal Expansion - Arban Exercise

Play these starting in a detached manner at a moderate dynamic and breathing after each note.

Progressively become longer, still breathing after every note, until you are comfortable holding each note as long as possible before taking a breath. The next step is to breath after the every other quarter note (breathing after each half note). Expand dynamically as comfort dictates.

