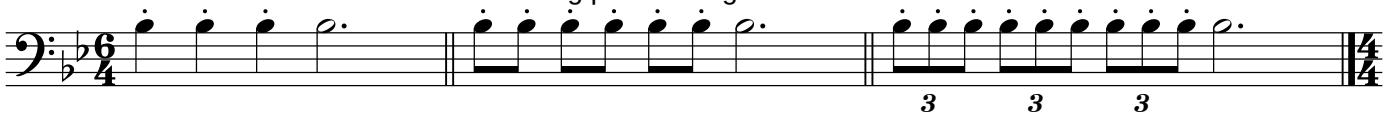
John Shanks - Alessi Seminar '13

On The Shoulders Of Giants

(this entire page to be played on mouthpiece alone)

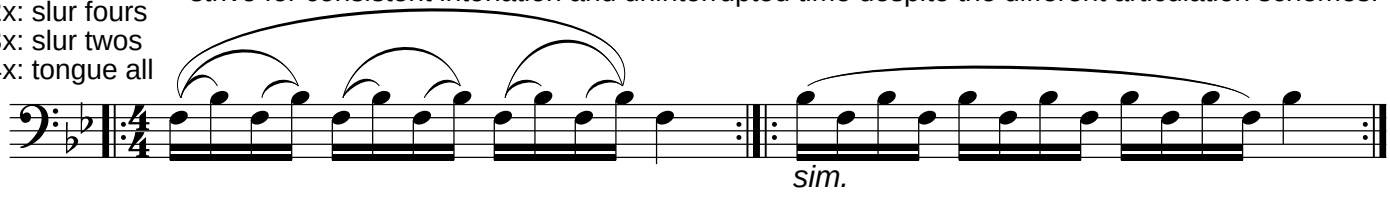
Schlossberg - Introductory Notes (condensed)

focus on attacks/releases maintaining pitch throughout the note

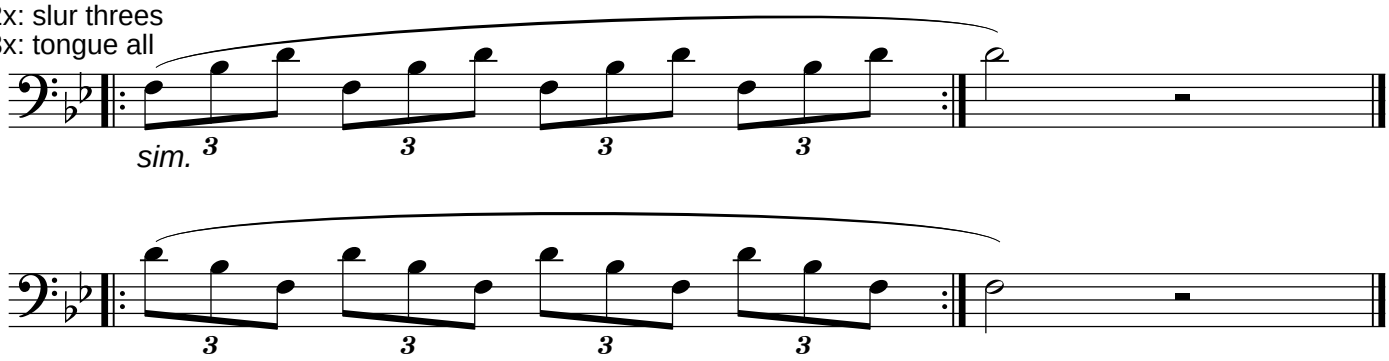


1x: slur all
2x: slur fours
3x: slur twos
4x: tongue all

strive for consistent intonation and uninterrupted time despite the different articulation schemes.

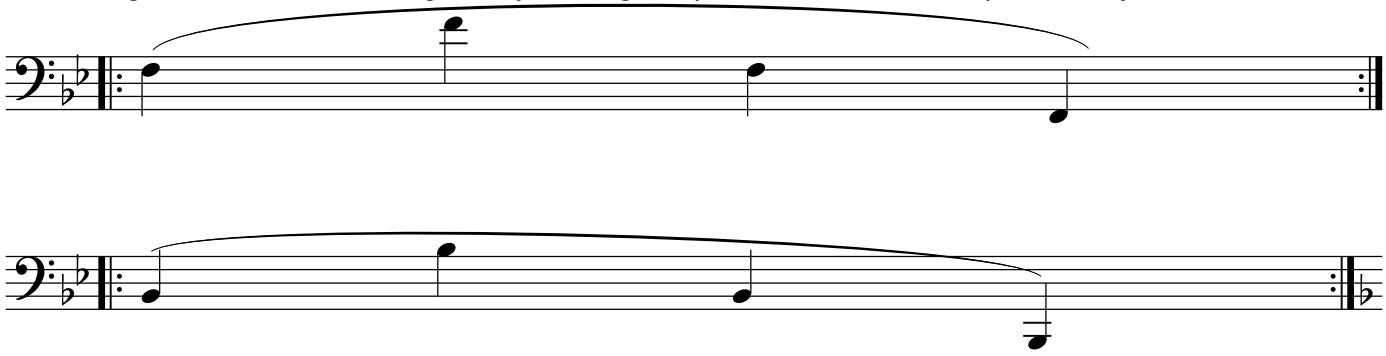


1x: slur all
2x: slur threes
3x: tongue all

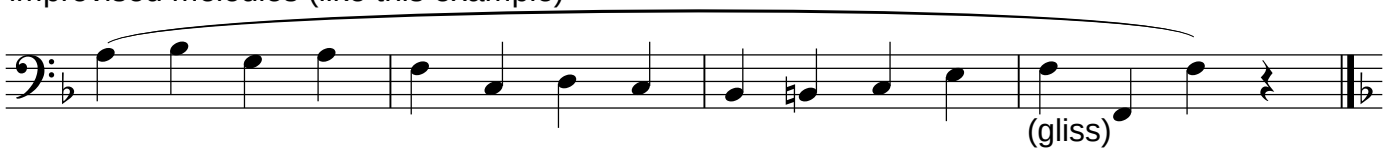


Range tests

gliss two octaves starting on any mid-register pitch. Use a reference pitch to stay honest.



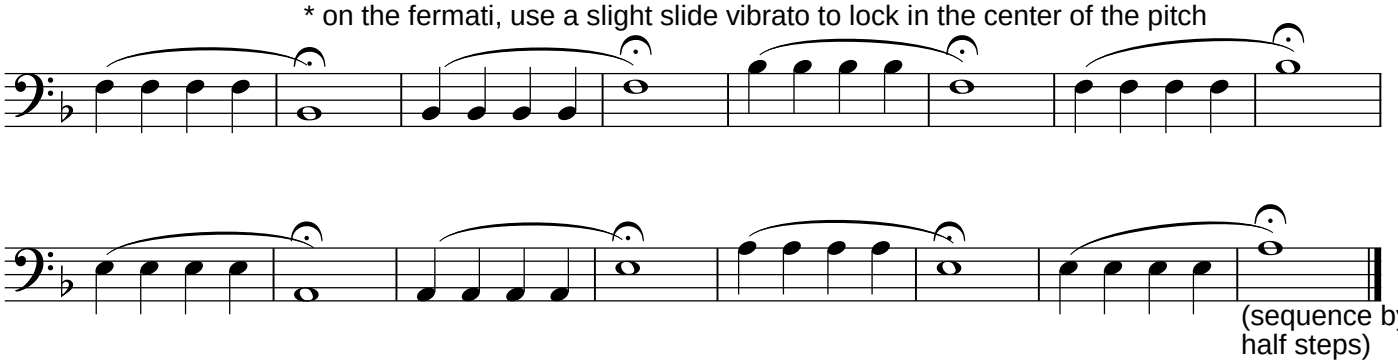
Simple improvised melodies (like this example)



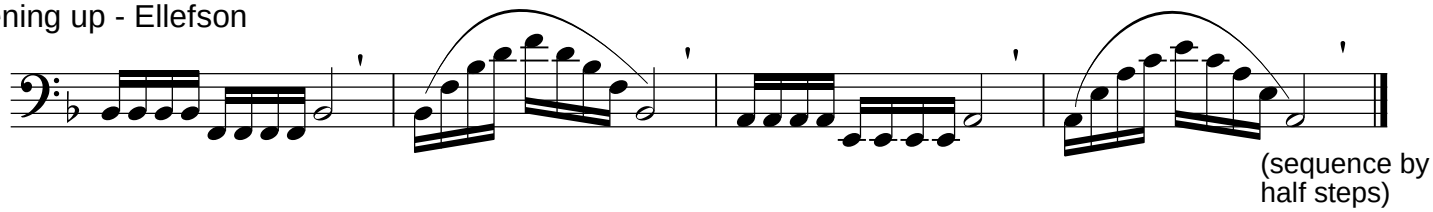
Put mouthpiece into horn.

Centered sound exercise - Ellefson

* on the fermati, use a slight slide vibrato to lock in the center of the pitch

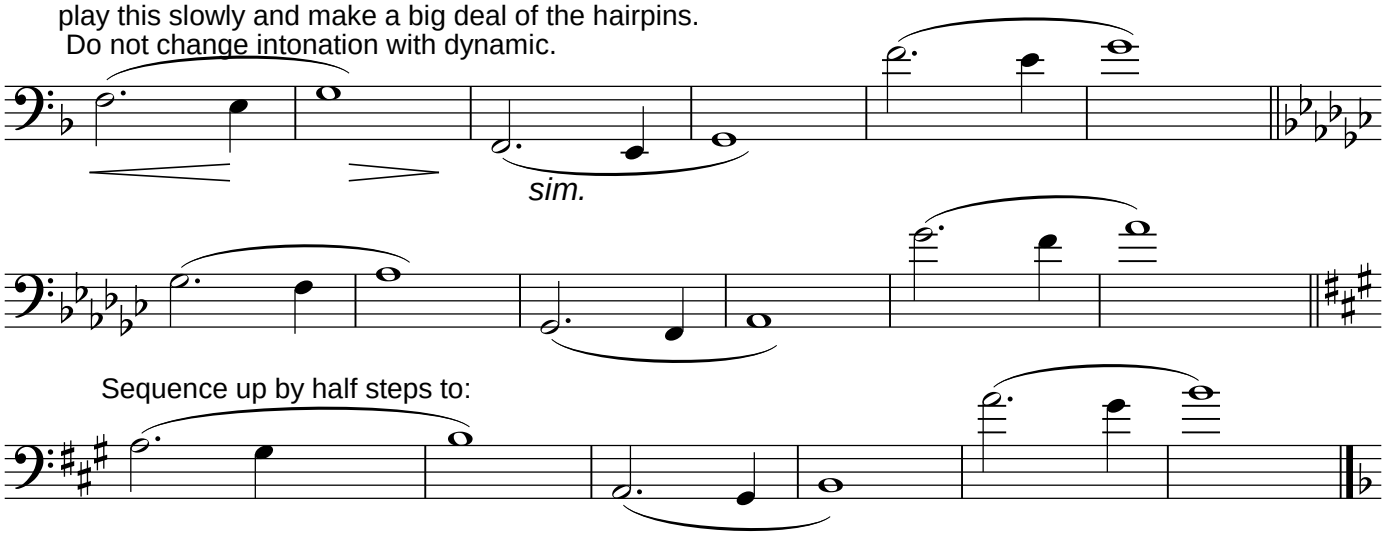


Loosening up - Ellefson



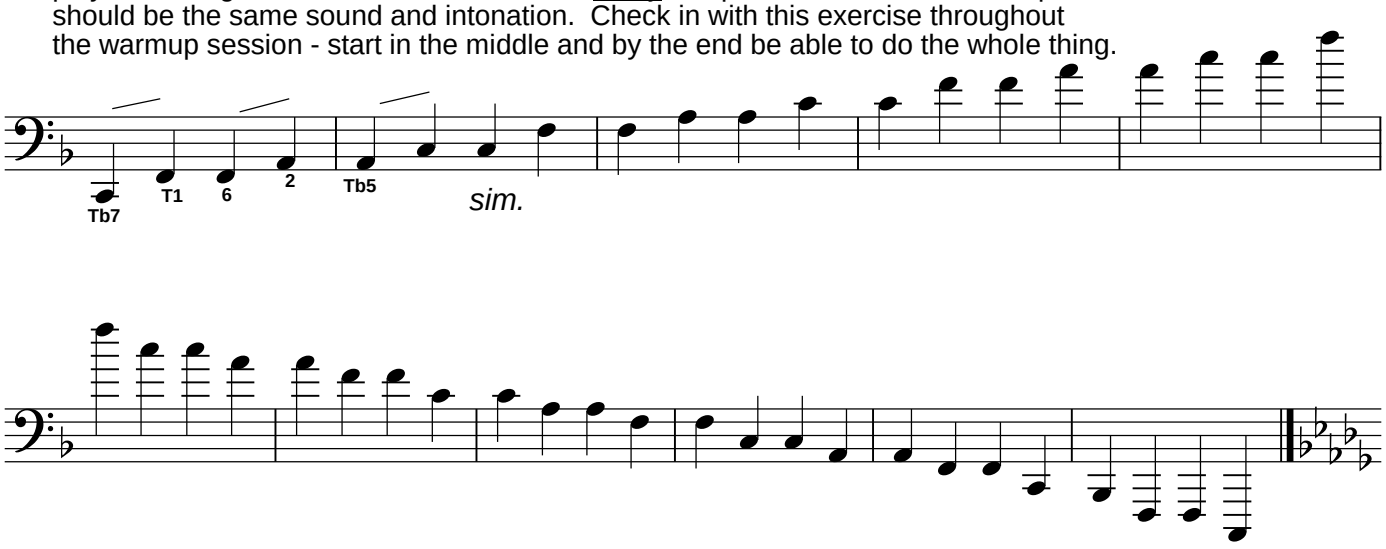
"Fate Motive" exercise from Schlossberg

play this slowly and make a big deal of the hairpins.
Do not change intonation with dynamic.



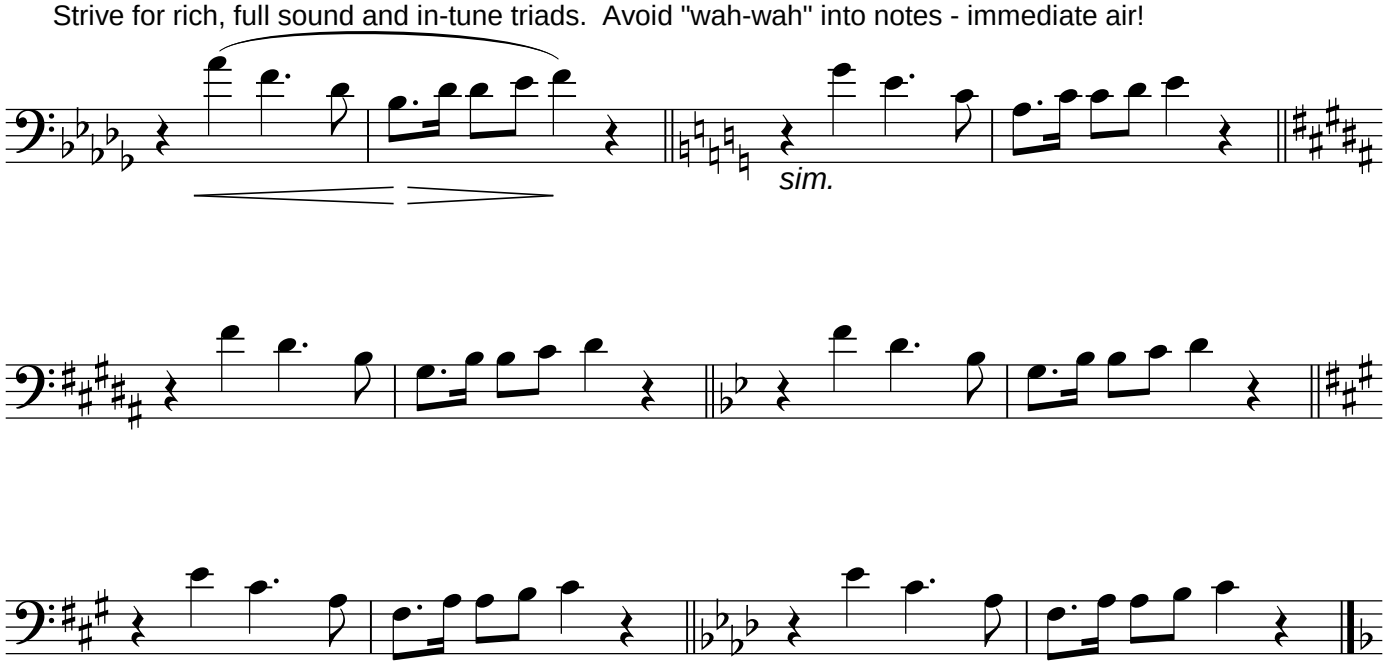
Linking registers/expanding range - Whitaker

play either segments or the whole exercise freely. Repeated notes in alternate positions should be the same sound and intonation. Check in with this exercise throughout the warmup session - start in the middle and by the end be able to do the whole thing.



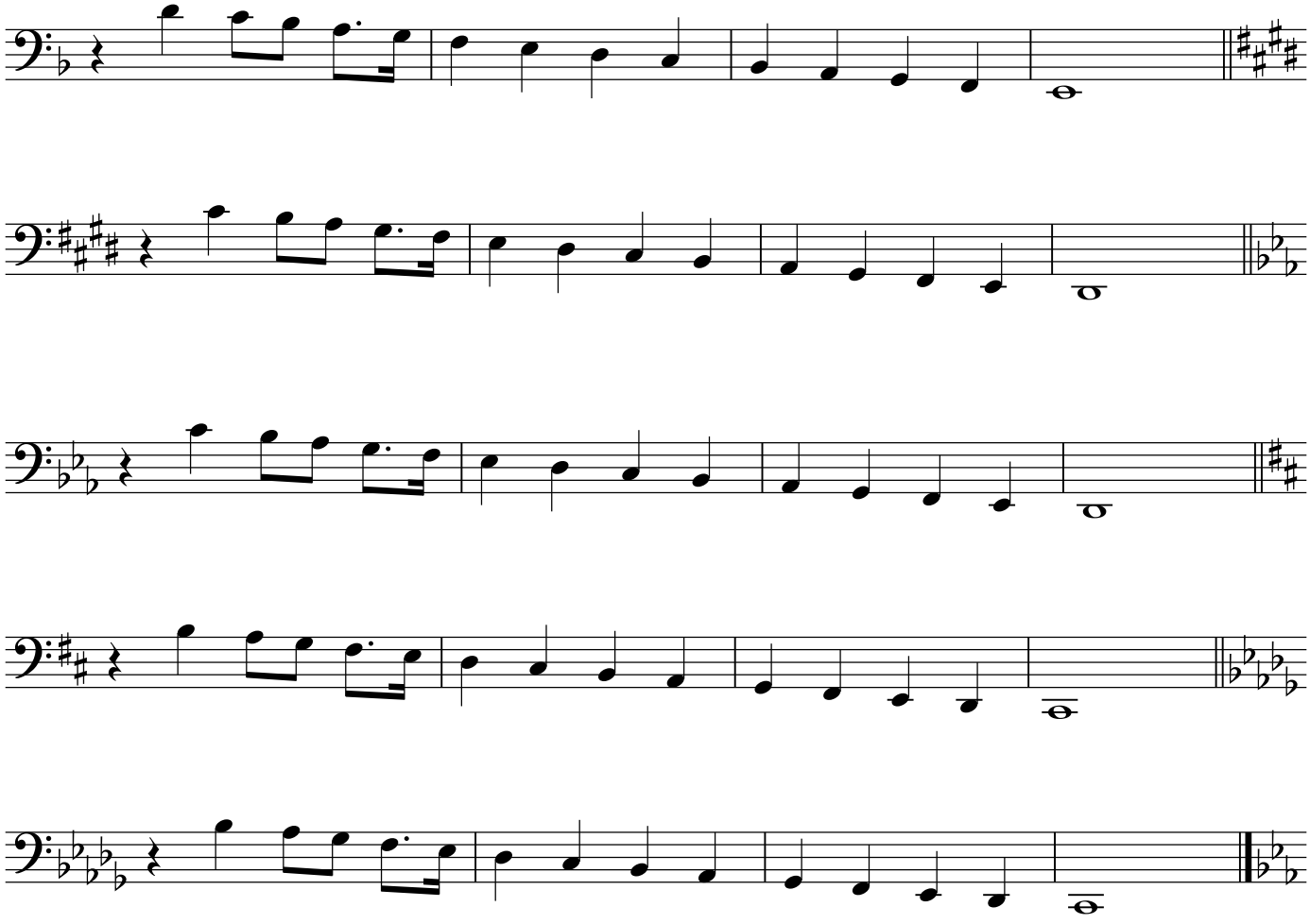
"Valhalla Motive" exercise

Strive for rich, full sound and in-tune triads. Avoid "wah-wah" into notes - immediate air!



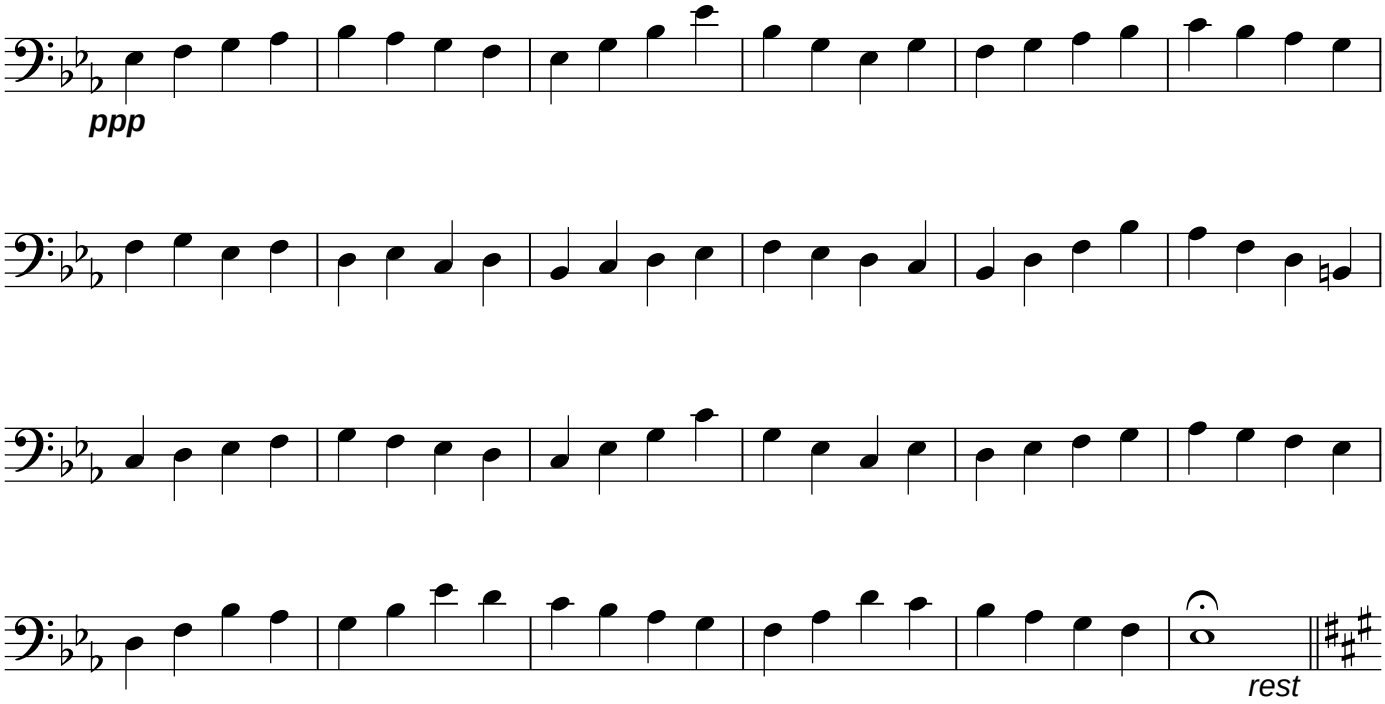
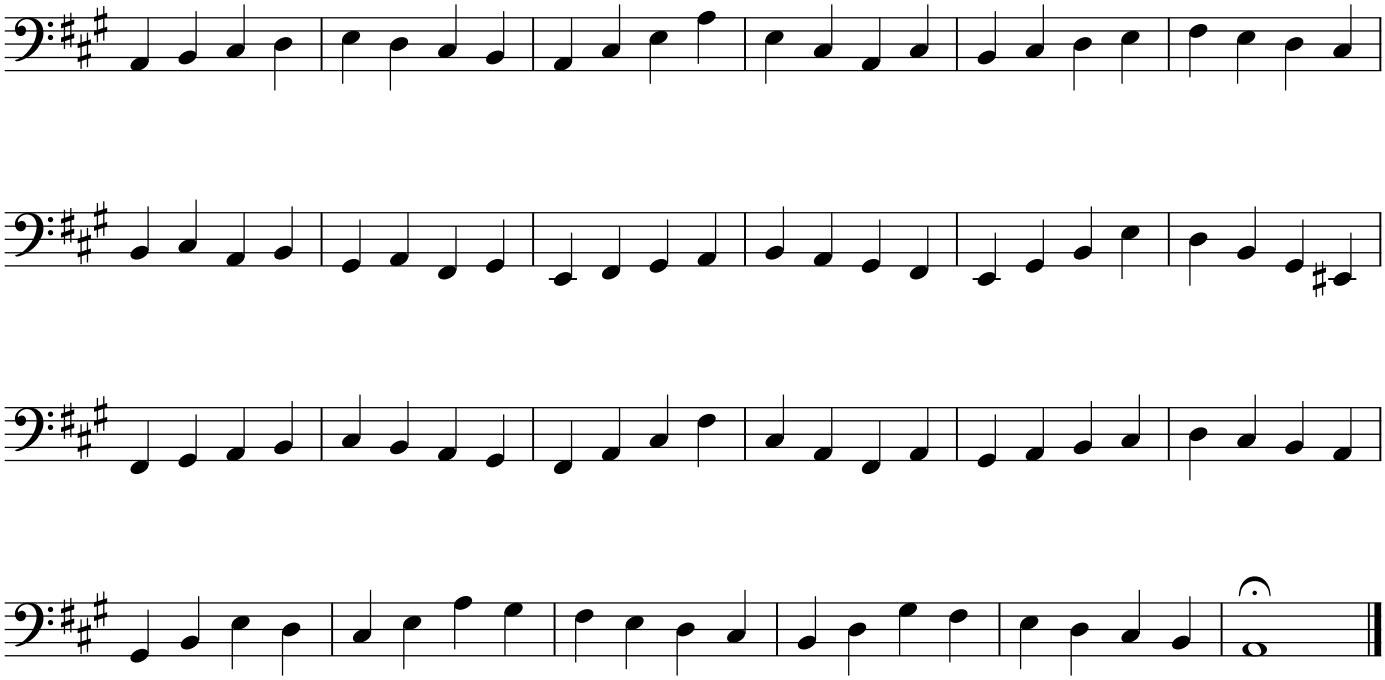
"Spear Motive" exercise

focus on consistency in note length, sound, and articulation.



Pianissimo exercise - Ellefson/Arban

If you do any of these exercises daily, let it be this one. I'll copy Pete's text directly from his warmup as he puts things much more clearly than I can: "Play this Arban study as *softly as possible*, beginning with any mid-range pitch. Don't always play the written keys. Choose the articulation and tempo prior to beginning the study but vary the style each day. Buzz the mouthpiece if "no-speakums" or "stickies" occur. Keep the air ample and intense yet relaxed. Keep the chops relaxed and don't pinch." I will add that I generally stick to about quarter = 60 on this one, and my twist on this is that I play on the off-beat of the metronome (or, rather, think of the metronome as the off-beat and my own articulation as the downbeat!) to place more focus on the actual sound of the soft note change. This can be a little like looking at yourself in a magnifying mirror - every flaw is revealed. However, diligent practice will yield improvement, which is more than I can say for my looks.



repeat a tritone away (either above or below)