

WELCOME!

Hello and thank you for your support and interest in my work! Inside this book you will find the exercises and studies that are the foundation of my playing. The routine is accompanied by insight and guidance into how to approach each exercise. These are the exercises that I play every day, and the bedrock of what makes me the horn player that I am. I hope you enjoy them, and this book, as much as I enjoyed making it!

Before we dive in, it is important for you to understand the headspace in which I approach all fundamental playing:

Every exercise in this book has a *"focus"*, some have several! The *"focus"* not only categorizes what the exercise works on but also provides a mental goal: the objective in which you are ACTIVELY thinking about while playing the exercise. **Exercises that have multiple focuses will never work on more than one at a time.** Each time you play them a decision must be made towards which aspect of the exercise you will concentrate on.

It is my belief that one's fundamentals routine should never be played on "auto-pilot" or say, while watching Netflix... The fundamentals routine is, quite literally, the time you spend refining the building blocks of your playing! If this process is done while distracted, or simply without intention, the amount of progress you make will be directly effected. Approach each exercise with intention, concentrate on your playing, and consider the relationship between your *"focus"* and your playing goals.

Happy practicing!

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The image displays five staves of musical notation for a bass clef exercise. Each staff contains a sequence of notes with slurs and ties, starting with a half note and followed by eighth notes. The exercise concludes with a final half note and a double bar line.

Alterations:

- This exercise can be moved to start on any pitch, I prefer C4 and G4 to target my low register and the lower-staff area
- When working with the drone it can be helpful to shift the starting pitch to match the key of an important musical work in your repertoire at the time. For example: if I am working up Schumann's Adagio and Allegro I will play this exercise starting on Eb.

Break to facilitate page turns

Major Scales & Two Octave Slurs

Starting scales in the middle of a two octave range can help you form positive embouchure habits in relationship to the range of the exercise! By starting and returning to the middle register there is less of a stretch in either direction, allowing you the opportunity to expand the range of a “playing set”* or work out the kink in an area where you may have a “break”.

Focus:

- Clear and consistent articulation
- Finger/Tongue alignment
- Tempo & even timing of 16th notes
- Smooth 2 octave slurs

* Think along the lines of “high set” vs “low set”, these are not definitions I ascribe to but is terminology I believe most players will find helpful in understanding the purpose of this exercise.

♩ = 100-120

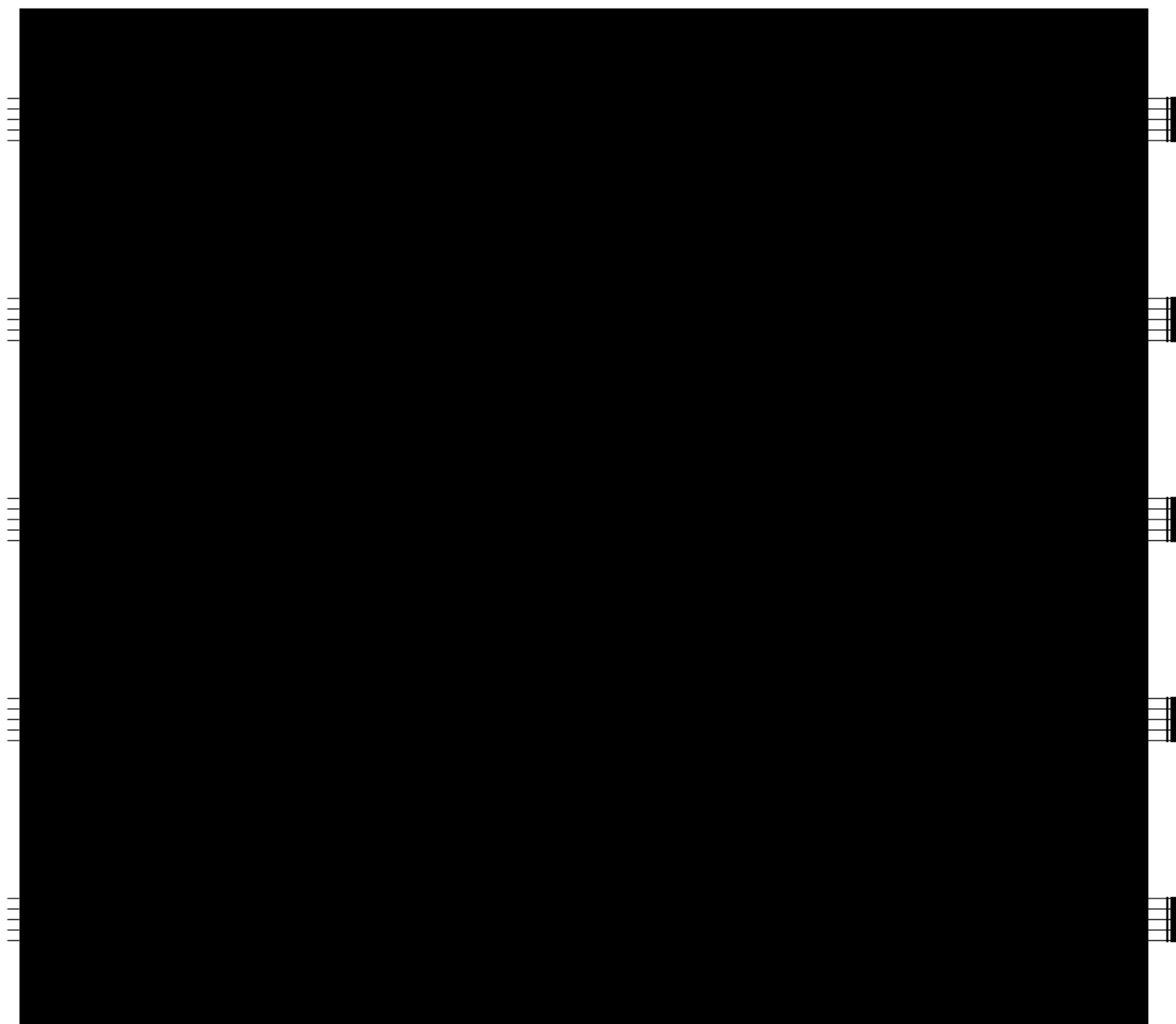
The image displays six staves of musical notation, each representing a major scale in a different key signature. The scales are written in 4/4 time and consist of two octaves of 16th notes. The first staff is in C major, the second in D major, the third in E major, the fourth in F major, the fifth in G major, and the sixth in A major. Each staff concludes with a two-octave slur exercise, indicated by an asterisk (*), where the notes are slurred together across two octaves.

*Out of time, as slow as needed to make a smooth slur

Bitonals

Bitonals are an exercise that modulates between two keys (or two tonal-centers), played over alternating harmonic-series fingerings. The exercise incorporates a number of large intervallic leaps and ascends through a wide range, making it a catch-all exercise for flexibility throughout the horn. Though there are no “good” places to breathe, try to avoid breathing between the largest intervals, and match the smoothness of slurs on the ascent and descent.

Focus:
Large interval slurs



Pitch Bends

Pitch bends are one of my favorite exercises to help work on blowing all the way through notes, though the exercise itself can help with flexibility I use it to encourage myself to play notes that go all the way up until the beginning of the next one. In other words: try to bend the pitch as if you are arm-wrestling from one note to the other, keeping friction as you bend the note until the last second when it “pops” into the next partial. Because you are pitch bending there will be no space between the notes, only “bricks” of sound that touch other “bricks” of sound!

Play this exercise through the series, descending by half steps.

♩ = 65

The image shows a musical score for a pitch bending exercise. It consists of eight staves of music, each starting with a treble clef. The notes are written in a descending sequence of half steps. The first staff begins with a quarter note on G4. The second staff begins with a quarter note on F#4. The third staff begins with a quarter note on F4. The fourth staff begins with a quarter note on E4. The fifth staff begins with a quarter note on D4. The sixth staff begins with a quarter note on C4. The seventh staff begins with a quarter note on B3. The eighth staff begins with a quarter note on A3. The notes are connected by a continuous line, indicating a pitch bend. The entire score is set against a large black rectangular background.

ACKNOWLEDGMENTS:

This book would not be possible without the help of many peers, colleagues, and mentors throughout my career. Several of these exercises were learned during my time at Florida State University studying under Michelle Stebleton, and it was her performance mentality that instilled in me the importance of having a well-crafted fundamentals routine to serve your needs. Special thanks must also be given to Jonathan Tang, the friend that pushed me to actually finish this book instead of leaving it on my laptop to rot indefinitely.

In the beginning @katewarrenmusic was simply a means to force myself to make (and listen to) recordings of my playing, but since then it has developed into something so much more. Thank you for your support, on and off the internet. You all have helped push me to grow and develop as a musician in more ways than you will ever know.

- Kate W.